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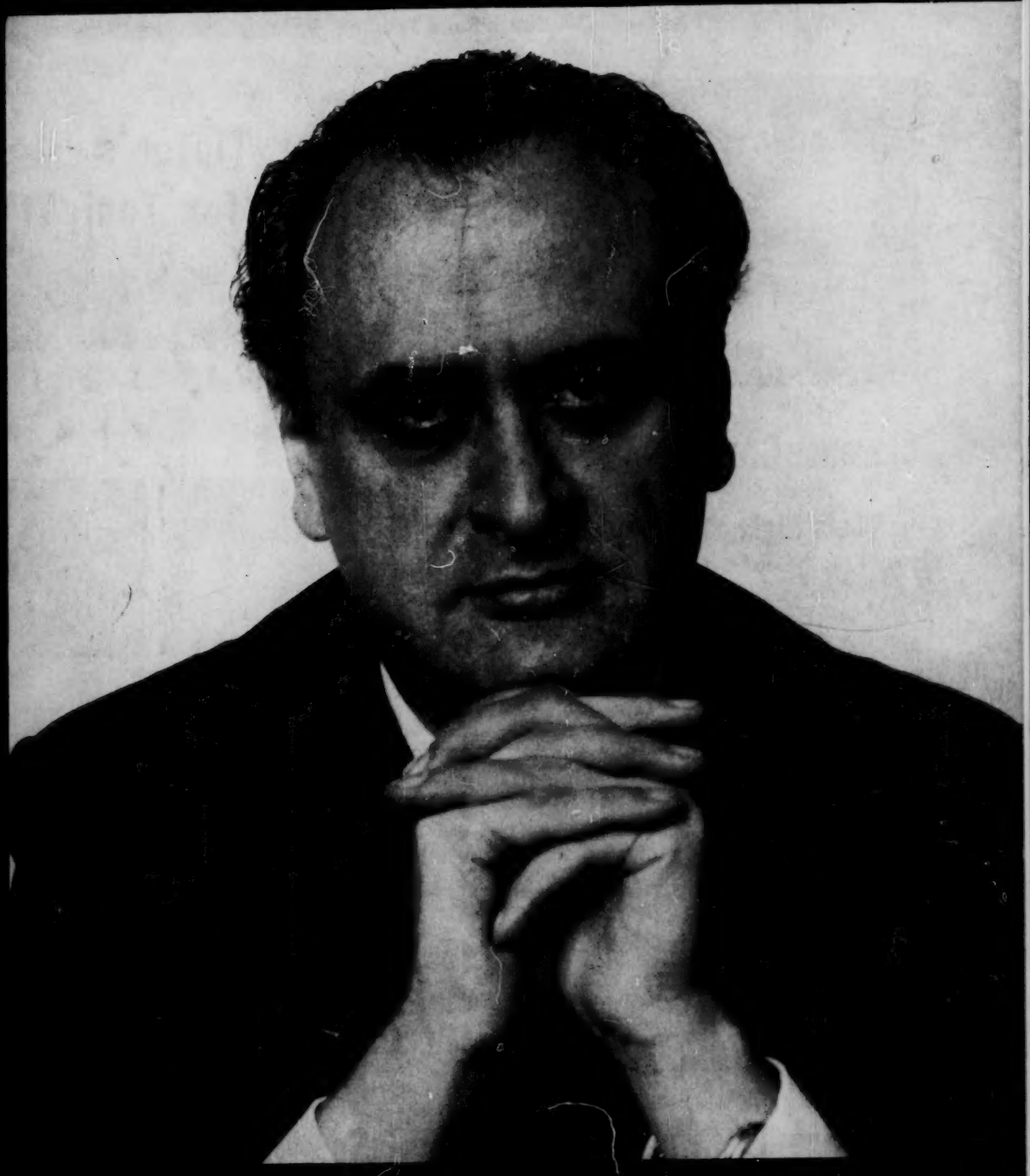

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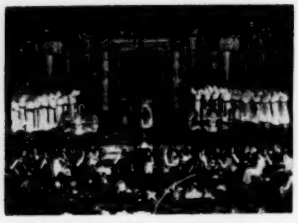

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Seventy-seventh Year
January 1, 1957

nothing but

Krips To Conduct at Salzburg

At next summer's Salzburg Festival, Josef Krips will conduct opera and symphony concerts in his first appearance there since 1950. In the spring of 1957 he will return to the Vienna State Opera, which he helped to rebuild, to conduct Beethoven's *Fidelio*, and Mozart's *Don Giovanni* and *The Abduction From the Seraglio*.

Krips has just initiated an important recording project. Under contract to London FFRR, he has been "loaned" to RCA Victor to collaborate with Artur Rubinstein in the recording of all of the Beethoven piano concertos.

Ormandy Off for European Guest Appearances

Eugene Ormandy, Conductor of the Philadelphia Orchestra, left for Amsterdam on Dec. 23 for conducting assignments with the Concertgebouw and the Vienna Philharmonic.

As a recently appointed head of the Music Committee on President Eisenhower's "People-to-People Partnership" Program, this trip will enable Mr. Ormandy to act as "Cultural Ambassador" in carrying out his part of the program.

President Eisenhower believes that music, being a universal language, we can accomplish much goodwill by showing the world how far we have progressed musically in a comparatively short time.

Mr. Ormandy will resume his duties with the Philadelphia Orchestra January 20th.

Casadesus Itinerary on Two Continents

Robert and Gaby Casadesus returned to Europe via Air France on Dec. 18. During the past two months, M. Casadesus has been heard here in appearances with the orchestras of New York, Philadelphia, Cleveland, Pittsburgh, and St. Louis, and in solo and joint recital appearances with his wife. He begins his European tour at the end of January with the Orchestre de Lamoureux and in recital at the Theatre des Champs Elysees, then tours Holland, Switzerland, and Belgium. He will be joined in Belgium by Mrs. Casadesus for joint recitals.

Jean Casadesus returns to the United States during the first week in January to begin a sold-out concert tour that includes appearances as soloist with the Philadelphia Orchestra, the New York Philharmonic-Symphony, and the Buffalo Philharmonic, among others, and recitals from Brooklyn to Chicago to Seattle. Among his recent activities in Europe were recordings, for Columbia in Paris, of solo piano works of Schumann, Brahms, and Bach, and with the Orchestre de la Societe des Concerts of the Ravel G Minor Piano Concerto and the Bach Concertos in F Minor and D Minor.

Leoni

Stars of The Ballet Theatre strolling in Genoa's Piazza Vittoria during the troupe's recent engagement there. Left to right: HAROLD LANG, ROSELLA HIGHTOWER, ERIK BRUHN, LUPE SERRANO, RUTH ANN KOESUN, and JOHN KRIZA.

ANTA To Assist Hungarian Refugee Performers

An office for assistance to Hungarian refugee performers has been established by the American National Theatre and Academy. The purpose of this project is to help qualified professional artists from the fields of music, dance and drama now arriving in this country to orient themselves in the American entertainment world.

To support this work for a limited period of six months, the Rockefeller Foundation has given ANTA a grant of funds needed for administration. Marcella Cisney, theatre and TV producer-director, who staged *Mignon* and *L'Histoire du Soldat* at City Center Opera this fall, has been appointed project director, serving on a volunteer basis.

Margaret Harshaw Signs With Wilford Associates

Margaret Harshaw, dramatic soprano of the Metropolitan Opera Association, who will appear in her fifteenth consecutive season with the Company, has signed with Ronald A. Wilford Associates, concert management.

Miss Harshaw, who has been singing as a dramatic soprano since her sensational "switch in tessitura" in 1952, will this season appear as Bruennhilde in Wagner's *Die Walkuere* and *Goetterdaemmerung* when the Metropolitan Opera reinstates Wagner's Ring Cycle into its repertoire. These are roles she has also sung with overwhelming success during the seasons 1954-55 and 1955-56 at London's Covent Garden Opera.

Bolet Returns to Native Cuba For December Concerts

Pianist Jorge Bolet left New York on December 7 for a series of performances in his native Cuba. He appeared three times with the Havana Philharmonic under the baton of his brother, Alberto Bolet, their first Havana appearances together in five years. In addition to his orchestral engagements, Bolet played two recitals on Havana's Pro Arte Musicale Series.

Among his 1956-57 engagements upon his return to the U. S. is a performance of three major concertos in one evening as soloist with the Atlanta Symphony; they are Mozart's C Minor Concerto, Schumann's A Minor Concerto, and Rachmaninoff's Piano Concerto No. 3. His American tour runs through to May, followed by concerts in South America during the summer and European engagements from October to December, 1957.

Mitropoulos Honored As Conductor of the Year

The Orfeo d'Oro (Golden Orpheus) for 1956 has been conferred upon Dimitri Mitropoulos by the City of Mantua, Italy. The Orfeo d'Oro is bestowed annually upon five singers, representing each of the vocal categories, and one conductor, and it is considered one of the principal musical distinctions of the year. Recipients are named by an international committee of conductors and critics in Europe.

Maestro Mitropoulos is the second conductor to be so honored, the first having been Arturo Toscanini in 1955.

Beaux Arts Trio Begins 2nd Half of 75-Date Tour

The Beaux Arts Trio (Daniel Guilet, violinist; Bernard Greenhouse, cellist; Menahem Pressler, pianist) began the second part of its current 75-date tour by playing and broadcasting the Beethoven Triple Concerto with the Cincinnati Symphony Orchestra under Thor Johnson on Dec. 28 and 29.

The Trio's current tour, which be-

the news

warren lox

gan after summer appearances at the Berkshire Music Festival (where they made their debut in 1955) and three performances at the Ravinia Festival with the Chicago Symphony Orchestra (re-engaged for repeat performances in July, 1957), covered 25 states and Canada.

The first recording of the Trio of the Ravel A Minor and Faure D Minor (Op. 120) Trios (MGM-3455) was released by MG Records this month.

Beverly Somach Under Stein Management

Beverly Somach, young American violinist, is now under contract with William L. Stein Management.

Miss Somach has recently completed a recital series over WQXR, *N. Y. Times* Radio Station, and a recital at Philips Gallery, Washington, D. C., Dec. 16. She will be soloist with the Dutchess County Symphony Orchestra at Poughkeepsie N. Y. on Feb. 13, 1957 and will be heard in recitals throughout N. Y. State during February and March.

On May 1, 1957 Miss Somach sails for European engagements in six countries.

Vienna Philharmonic Will Return for 1958-59 Season

The Vienna Philharmonic Orchestra, which had an overwhelming reception during its first American tour, will return in 1958.

Wide World

CARL SCHRICHT *(left) is presented with the Bruckner Medal by* ROBERT GRAY, *Secretary General of the American Bruckner Society, at the Mannes College of Music.*

The Vienna Philharmonic, which represented the first major European orchestra to be brought here by National Artists Corporation under the banner of Luben Vichey, president, concluded its 32-day, 30-concert tour with a performance at the United Nations on Dec. 10.

The Orchestra, under the direction of Carl Schuricht, performed Bruckner's Seventh in several cities in the United States during their month-long tour. In appreciation of his successful efforts to create greater interest in Bruckner in this country, the Bruckner Society of America awarded the Bruckner Medal to the eminent conductor of the Vienna Philharmonic. The medal was designed by the well known sculptor Julio Kilenyi, for the exclusive use of the Society. The presentation was made by the Executive Secretary of the Society at a reception for Mr. Schuricht at the Mannes College of Music on Dec. 6.

Philharmonic Announces Conductors for Mar. 14-Apr. 7

Georg Solti, Heitor Villa-Lobos, Franco Autori, and Paul Paray will conduct the New York Philharmonic-Symphony during the four-week period originally scheduled for Guido Cantelli, March 14 through April 7.

Georg Solti will make his debut befor New York audiences when he conducts seven concerts during the fortnight March 14-24. Soloists for these weeks are Clifford Curzon (March 14-15), Erica Morini (March 21-22), and Rudolf Serkin (March 23-24).

To honor Heitor Villa-Lobos on the occasion of his 70th birthday (born March 5, 1887 in Rio de Janeiro), the Philharmonic-Symphony Society has invited the noted Brazilian composer to conduct the Thursday and Friday pair of concerts, March 28-29.

Franco Autori, Associate Conductor of the Philharmonic, will be heard in the Saturday and Sunday concerts of March 30-31, with soloist Clifford Curzon.

Paul Paray will take over the baton for the concerts of April 4, 5, 6 and 7, with Witold Malcuzynski soloist on April 4 and 5, and Zino Francescatti on April 6 and 7.

European Tour Definite For Cleveland Orchestra

Plans for the Cleveland Orchestra's six-week spring tour of Europe have become definite. The tour will be undertaken in cooperation with the International Exchange Program of the American National Theater and Academy. George Szell will lead the Orchestra during the entire trip. Robert Shaw, who recently joined the Cleveland Orchestra as associate conductor, will assist Mr. Szell.

Starting in Glasgow, the Cleveland Orchestra plans to give concerts in England, Belgium, Germany, Holland, France, Portugal, Spain, Italy, Switzerland, Austria, Czechoslovakia, and Scandinavian countries. At least one important American composition will be performed at each concert.

The tour will commence at the close of the Orchestra's current season and last for six weeks. It is expected that the first concert in Glasgow will take place on May 5, and that the tour will conclude about June 15.

The big scenes from Beethoven's Fidelio *were captured in sight and sound by NBC-TV's "Project 20" producer* HENRY SALOMON *(center) at the reopening of the rebuilt Vienna State Opera, celebrating Austria's rebirth of freedom last year. They will emerge prominently in "Call to Freedom," a 90-minute program telling one of the most meaningful stories of our day: the march of a people toward liberty and justice. It will be telecast on "Producers' Showcase" Monday, Jan. 7. With Salomon here are* IRMGARD SEEFRIED and ANTON DERMOTA, *two of the stars of* Fidelio.

Feist and Seaman Form New Artists' Management

Milton Feist and Norman Seaman have announced the joining of forces in a new concert artists' management to be known as Feist and Seaman. Their office has been set up at 47 West 63rd St., New York City.

The objective of the new management is to bring to audiences throughout the country, concert artists of the first rank before their talent has led to the general recognition which limits their availability to groups able to pay high fees.

Mr. Feist, head of the Mercury Music Corporation, is also the producer of Crest Concerts, and a contributor to *Musical Quarterly* and other publications.

Buketoff To Conduct Abroad

Igor Buketoff, Musical Director of the Fort Wayne Philharmonic Orchestra, recently left for guest conducting assignments in Norway and Yugoslavia. He will resume his duties in Fort Wayne on Jan. 15.

Levinger To Join N. A. C.

Luben Vichey, president of National Artists Corporation, announces the appointment of Dr. Henry W. Levinger as director of the newly organized Artists' Service Department. This department is to encompass all the services offered to artists besides booking: career consultation, program advice, publicity, and recital organization.

Dr. Levinger, who will take over this position on Jan. 15, has been for many years chief critic and editor of *Musical Courier*, America's oldest music magazine, which he joined after his arrival from Europe. For the past few years he has also been vice president of the New York Music Critics Circle.

Dr. Levinger received his doctor's degree at Heidelberg University in Germany, where he studied music and law. After many years of varied activity in the European theater as a conductor and then as assistant general manager of the German Theater in Prague, he was a member of the Buehnennachweis in Berlin, at that time the only licensed state music agency in Germany. Among his colleagues there was the late Eric Semon, formerly of National Concert and Artists Corporation, whose son Gerard is one of National Artists Corporation's vice presidents.

After serving later at Strasbourg (Alsace-Lorraine) as assistant general manager of the Ensemble Dramatique En Langue Allemande, Dr. Levinger returned for several years to Germany, where he became general manager of an organization for those deprived of cultural privileges. After his emigration from Germany and before his immigration to the United States, he was associated with the British Council in London. He will continue on the staff of *Musical Courier* as Foreign Editor.

Bichurin Mgt. Announces World Tours for 1957

M. P. Bichurin, Concert Direction, announces that the following world-covering concert tours have been arranged during 1956-57: Rudolf Firkusny, the renowned pianist who is managed in this country by Columbia Artists Management, made his annual European tour and a tour in Brazil. Early in the new year he will again be in Europe and from there will travel to Argentine and Uruguay for further concertizing. Ruggiero Ricci, booked in this country by NAC, started the year with a tour of South Africa. In 1957, he will make his regular European appearances and thence proceed to the Middle East, Far East, and Australia. Jeanne Mitchell, violinist, after her introductory tour of Scandinavia, has been re-engaged in Norway, Finland, and Holland. From there she will go to Belgium, Spain, and Greece for more than 35 appearances. In the summer of 1957 she will be introduced to South American audiences. Eloise Polk, pianist, just returned from a European tour which covered Norway, Holland, London, Paris, Greece, and Spain. Gary Graffmann, another pianist under Columbia Artists Management, made a repeat tour of South America and Europe in August and September 1956. Andor Foldes, pianist, was re-engaged for an extensive tour of Argentina, Brazil, and Uruguay after successful introductory appearances in South America during August, 1956. Fabien Sevitzky conducted a series of symphony orchestra concerts in Yugoslavia, Italy, Guatemala, and Havana. He will go to Greece, Italy, and Spain during 1957. Iva Kitchell, dance satirist, begins her first series of one-woman shows in London in April, 1957. She will revisit South America during the summer of 1957. The pianist James Wolfe played a series of concerts in Iceland under ANTA auspices. In 1957 he will tour the Middle East. Robert Schrade, pianist will tour Latin America during the summer of 1957.

Adler Appointed Gen'l. Director

At a meeting of the San Francisco Opera Association Board of Directors on Dec. 17, President Robert Watt Miller announced that Kurt Herbert Adler, artistic and musical director of the Company since 1953, has been elevated to the post of general director.

Only previous holder of the title was Gaetano Merola, the Company's founder, who died in August 1953.

Adler, 51, is Vienna-born. He joined the San Francisco Opera in 1943, following service in many of the world's great operatic theatres. He was assistant conductor under Toscanini at the Salzburg Music Festival in the 1936-37 season. After arriving in the U. S. in 1938 he was with the Chicago Opera Company for a brief period.

Ellenville Festival Assured for 1957

Assurance that the Empire State Music Festival would have a 1957 season at its tent theatre in Ellenville was given yesterday by Frank Forest, the Festival's General Manager.

"We are now formulating our program for our five-week season," Mr. Forest stated, "and hope early in 1957 to announce the internationally renowned artists and conductors who will participate in the program. Among these will be Leopold Stokowski, who took a prominent role with us last summer. Another highlight will be the Danish Ballet.

"Many of the merchants of Ellenville who have supported the Festival in the past, have already assured us of their contributions for 1957 and of this we are justly grateful," Mr. Forest added. "However, I would like to point out that while Ellenville is our greatest single contributor with approximately $50,000 in subscriptions, our budget calls for an expenditure of approximately $200,000, which means music lovers outside the immediate Ellenville area have been supporting us as well, and we are hoping to widen the area of contributions for this nonprofit project in the years ahead."

The Empire State Music Festival opened in 1955 and in its first year played to an audience of 58,480. This past summer, in a shorter season, the attendance was 64,000.

NBC Opera Company Plans Second Tour

The NBC Opera Company completed its first annual tour of 47 cities with a performance of *Madam Butterfly* at the Mosque Theatre in Newark, N. J. on Dec. 8. The company of 100 had travelled 10,000 miles in three buses to 47 cities, to give 54 performances of *Madam Butterfly* and *The Marriage of Figaro*. Both operas were presented in English, which is a basic policy of the NBC Opera Company and its counterpart, the NBC Television Opera Theatre.

The second tour is now being booked by Judson O'Neill and Judd and will include three operas, *La Traviata* in addition to the two offered this season.

American Piano Trio Set For Three-Month Tour

The American Piano Trio left immediately after Christmas on a three-month tour of the South, Midwest, and North under the management of Concert Associates Inc. A five-ton truck specially rebuilt for their particular use will carry the three Steinway grand pianos.

The group will present the "Hungarian Rhythms," composed for and dedicated to the American Piano Trio by Stephen Szeleny, professor of composition at the Bela Bartok Conservatory in Budapest. A number of other three-piano compositions have been

written for them, including Wallingford Riegger's "New Dance," George Anson's "Scherzo in Black and White," and Erno Balogh's "Peasant Dances."

Stephen Kovacs, member of the group, will assume the management of the Trio for the season 1957-58. The other two members are Naomi Weiss and Kenneth Amada.

NBC-TV To Premiere Prokofiev's *War and Peace*

The American premiere of Serge Prokofiev's opera *War and Peace* will be given by the NBC Television Opera Theatre Sunday, Jan. 13 (NBC-TV, 1:30-4 p.m., EST). The program will be presented in color and black and white and will run for two-and-a-half hours. This will mark the first performance of the revised version of the opera to be given outside of the Soviet Union.

Only minor cuts will be made in the opera to accommodate the broadcast time. This will mark the longest single broadcast of the NBC Television Opera Theatre, now in its eighth year.

War and Peace will be given in English in a translation by Joseph Machlis, commissioned by NBC, with Peter Herman Adler as conductor. The producer is Samuel Chotzinoff.

The opera originally was written to be given in two parts on successive nights. This first version was performed in Florence three years ago in a single evening with large cuts. Prokofiev himself made revisions and it is his new version which will be given on NBC-TV.

Prokofiev wrote the libretto in collaboration with M. Mendelssohn. The book of Leo Tolstoy furnished the story, but necessarily had to be compressed to fit the limits of theatre drama.

The NBC-TV Opera Theatre has assembled the largest cast (92 singers) and the largest orchestra (60 musicians) in its eight-year history. Principal roles will be sung by Morley Meredith as Prince Andrey, Helena Scott as Natasha, Linda McNaughton as Sonia, David Lloyd as Pierre, Davis Cunningham as Anatol, Gloria Lane as Helene, Kenneth Smith as Koutuzov, Chester Watson as Count Rostov, and Leon Lishner as Napoleon.

Others in the cast include Beatrice Krebs as Akhrosimova, Michael Kermoyan as Dolokhov, Joshua Hecht as Denisov, Alice Howland as Marya, Arthur Newman as Prince Bolkonsky, Margery Mayer as Peronskaya, and Paul Ukena as Balaga.

The production is being designed by Otis Riggs and the costumes by Guy Kent. Kirk Browning is director and Charles Polacheck is associate producer.

International Music Fund Week

At the last meeting of the National Music Council, Mrs. Serge Koussevitzky, President of the International Music Fund, announced that the annual observance of "International Music Fund Week" will be inaugurated in February 1957 throughout the United States, Canada, and Europe by leading symphony orchestras to signalize the aims and work of the Fund in behalf of composers.

The International Music Fund was founded by the late Serge Koussevitzky in 1948 to help composers on a permanent international basis through live performance, publication, recording, and broadcasting of their compositions.

"International Music Fund Week" will be inaugurated in New York City during the first week in February by the New York Philharmonic Symphony, conducted by Dimitri Mitropoulos and the Boston Symphony Orchestra, conducted by Charles Munch, respectively.

The Fund is affiliated with the International Music Council, a non-governmental organization created by UNESCO with headquarters at UNESCO House in Paris.

Its American branch, the American International Music Fund, Inc., has a Board of Directors, consisting of Samuel Barber, Aaron Copland, Howard Hanson, Mrs. Serge Koussevitzky, Seymour Siegel and Carleton Sprague Smith, with an office at 119 West 57th Street, New York City.

Jean Madeira Returns for "Met" Appearances and Tour

Jean Madeira, the Illinois-born coal miner's daughter, whose career skyrocketed within the last year and who is now considered one of the leading contraltos of the Metropolitan Opera in New York and of the Vienna State Opera in Vienna, Austria, has returned from Vienna where she had a triumphal success in the new production of *Carmen*.

Miss Madeira will start to sing at the Metropolitan Opera in January and will also give recitals between January and June 1957 in more than 20 cities. Several television producers have asked her to appear on various coast-to-coast shows, but she has not made any definite commitments as yet. There are also negotiations with a European movie syndicate which would like Jean Madeira to play the title role in the forthcoming production of the film *Carmen*.

Sadler's Wells Ballet To Return Next Season

The world-famous Sadler's Wells Ballet from the Royal Opera, Covent Garden, will return here next season for its fifth tour of the U. S. and Canada. David L. Webster, General Administrator of the Royal Opera, and Dame Ninette De Valois, Director of the Company, recently concluded arrangements in New York with S. Hurok, American Manager of the tour, for the engagement which will begin at the Metropolitan Opera House on Sept. 8.

The Company will play at the Metropolitan Opera House for four weeks and will tour for seventeen weeks thereafter. It will mark the longest period the Company has ever performed in the United States.

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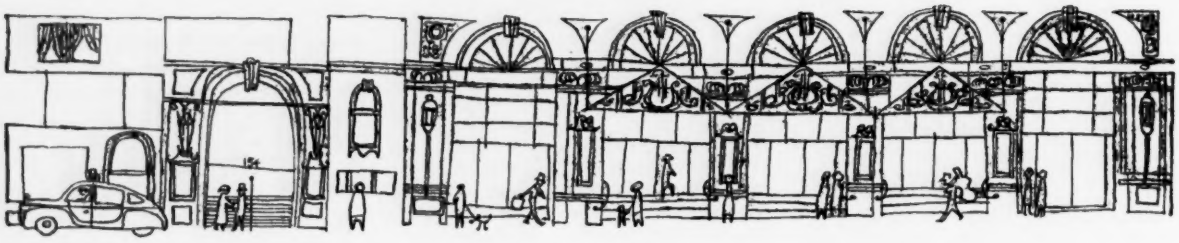

■ "You ought to be in the Metropolitan," folks say to Partout. Well, 20 years ago we would have smirked and taken a bow; but what they mean nowadays is that we get most of our news from down thataway. And there's a real cute story involving Aida-**Milanov** and Amonasro-**London.** Seems that in the Triumphal Scene, with everything and everyone rising to the climax, the hapless Aida rushed with a "mio padre!" into a clinch with her captured father, stepped back, smiled alluringly, and asked him, "And the baby, how is he? Sweet, yes?" *He* is a girl—but the thought was nice, fluted between the shriek of the trumpets and the high C's.

■ There were some other screams on another day. These, chronicled in the daily press, gave the harrowing story of the rumpus over baritone **Sordello.** He was fired without (as far as we know) any notice. The Metropolitan powers gave the reason as insubordination. Seems the singer wanted to hold his top notes—good they are too—and the conductor objected. The other version—yes, it's Maria (Menemenetekelupharsin) again: Sordello says the soprano doesn't like him and gives his reasons. **Callas** waves the whole episode away with a pooff.

■ Dowry seekers, take notice. **Hildegarde** has struck oil in Oklahoma! In workmen's "coveralls," armed with roses ((which she threw to the grinning drillers) and a bottle of vintage champagne (which she smashed with the touching words, "Bless you dear Hildegarde No. 1 Haydon. May you flow forever!"), the singer punched the switch and the oil well came in with a roar. It is a "discovery" well in a particularly rich vein. Hildegarde says this is one engagement she hopes to repeat: "Have Coveralls, Will Travel." A pumper told her that **Liberace** owned a well about ten miles distant, but it was not as good as hers. "Poor man" she lamented, "He can have some of mine."

■ A real Christmas note was added to the tumult of the neighborhood at the party given by **Olea Aanrud** as an introduction for the Little Golden Harps. The lovely, small, but tonally rich instruments were on display at the Osborne (opposite dear, doomed Carnegie) and were of varying shapes—Triangle, Harps, Model E, (what? no model T?), and special orders built with special carvings, gold leaf and/or colors. Pretty things they are and they play beautifully. Sturdy and useful too. Much more easily transported than the great sevenfooters customarily carted in and out of the cathedral choir lofts at this festival time and at Easter. Aspiring troubadours might strap one on the shoulder and start out. (But oh no! Forget this suggestion. We have trouble enough already.) Anyway, the reception and the harps were lovely.

■ Managers look Xmasy though flurried. **Eastman Boomer,** trekking airfieldwards, paused to tell us we were invited to **Anna Russell's** party on the 21st. Seems some very important invitations went astray due to customary postman frenzy at this joyous tide. Ours too. . . . Also dashing for plane to Indianapolis was handsome **Anne Kullmar;** what a good-looking conductor on the podium she must have been! Now she conducts conductors. . . . **Leopold Simoneau** passed by en route to the performance of "L'Enfance du Christ" in Carnegie Hall. (For the tenor this is an engagement he finds annually in his Xmas stocking. The score can't be presented without him). . . . We saw **Maria Kurenko,** affable and enthusiastic as always, on her way to the **"La Perichole"** rehearsal—and she says *we* don't pronounce it that way.

■ For our cellist readers we have all sorts of explanations—our shoulders are broadening. What we meant to write about the Montagnana cello owned and played by **Aldo Parisot** was that it was called "The Sleeping Princess." The Stradivarius recently purchased by this artist and formerly the instrument of **Emanuel Feuermann,** has not been silent but has been played for the past 16 years by **Dr. Russell Kingman,** previously of the Fabrizio Quartet of Boston, the Kasner Quartet, and the Quartet Ensemble of New York. With other famed instruments and v i r t u o s o players of the period, the cello was heard on important programs. Dr. Russell, who holds the French order of Commander in the Legion of Honor, has played the magnificent Stradivarius also with the American String Quartet. It is indeed fortunate that the cello was in continual use. We heard of one exquisite violin, one of the world's greats, that has been so long a collector's treasure that the "voice" has lost much of its lustrous timbre. Now will some musically erudite friend tell us which cello it is that is supposed to be ruinous to the hands of the player. Or is this an apocryphal tale?

■ Boxing Day—so dear to the hearts of our British cousins (I wish it were to us)—is the date scheduled for the first showing of the **"Don Giovanni"** film at the **Baronet Theatre** here in New York. This is the motion picture actually taken during the 1954 Salzburg Festival, with the late **Wilhelm Furtwaengler** conducting and with "Met" stars **Cesare Siepi** and **Lisa Della Casa.** The setting is the Riding Academy at Salzburg, which houses the unique theatre designed by **Max Reinhardt**—a stage hewn out of rock and inset with rows of arched galleries. The picture is in color and, as one critic put it, for those who cannot go to Salzburg (and with wages and taxes what they are, what typewriter slave can?), here is a great opera made into a great movie. The production is a presentation of **Captain Ian Maxwell,** noted British writer, film producer, and world traveler, whose war record won him the Military Cross. Another fascinating film on his list is the Bolshoi Ballet, starring ballerina **Golina Ulanova** and screened as performed before Queen Elizabeth II at Covent Garden.

PARTOUT

ON THE COVER

"Orazio Frugoni feels that every performing artist should occasionally get away from the public in order to re-examine his own performance . . ."

BRILLIANCE and SINCERITY

BEHIND the quiet, friendly personality of the pianist Orazio Frugoni, one soon senses a burning desire to perform brilliantly at the keyboard, yet with musical sincerity. When he was only 26 years old, Noel Straus wrote in *The New York Times* of Frugoni's Town Hall concert: "The vitality of his playing, its bigness of line and brilliance would have been gripping in themselves, but, in addition, there was a musical sincerity always in evidence that added to his remarkable hold on the audience's attention." Now, nine years later, that same sincerity and vitality is even greater than before and keeps his audiences enthralled.

Orazio Frugoni was born in 1921 at Danos, Switzerland of Italian parents. He began formal piano study in Milan at the age of nine and was later educated at the College Milano in Italy, received his Diploma from the Giuseppe Verdi Conservatory at Milan when he was nineteen years old. Under the direction of Professor Alfredo Casella, he took finishing courses at Siena and Rome.

The young artist then won a series of honors: 1940—the Academia Santa Cecelia Prize Diploma; 1942—the Rassegna Nazionale de Concertisti prize and a permanent contract with the Italian Radio; 1945—the Prix de Virtuosite from the Geneva Conservatory. During this time, Frugoni made numerous concert appearances throughout Europe. He was also appointed professor of piano classes at the Conservatory of Genoa.

Then came the inevitable war years. Fascism was something quite foreign to this artist's nature. And so at considerable risk, he was active in the anti-Mussolini underground until the German invasion forced him to flee to Switzerland.

After the war, Frugoni came to the United States and made his debut in Town Hall, followed by an extensive concert tour of the United States and Canada. An interesting adventure was about to begin.

The Mendelssohn E Major Concerto for Two Pianos was one of two concertos remaining undisturbed (and unperformed) in the 44 volumes of Mendelssohn manuscripts preserved in the State Library at Berlin. Many pianists hoped that they might be rescued from oblivion, but no one ever did anything about them. George Mendelssohn, President of Vox Productions, Inc., came across a reference to them (through a brother in Switzerland) and set Frugoni on the trail of them. Then began months and months of tracing, writing letters, "cloak-and-dagger" negotiations, bribes, a great deal of patience, and finally an exchange of only three American books (available at any book store) for the precious microfilms. Even after these were received, there remained the arduous task of deciphering the long manuscripts and copying out a practical performance score and the two-piano parts. Most of this Frugoni did himself and performed the concerto as first pianist in its first hearing since 1829. The Geneva performance and recording by Vox Records was followed by its first American performance in Dallas, Texas, with Walter Hendl conducting.

The Mendelssohn discovery was not Orazio Frugoni's first. Several years earlier, he turned up an unknown Beethoven concerto. Frugoni called it "Opus Minus One"—actually, the E-flat Major—because it preceded the first published concerto. Its discovery came about after a friend of the artist's in Geneva showed him a box of old books and manuscripts sent to the Geneva library from Bonne. Frugoni recognized certain characteristics typical of Beethoven in the concerto, but submitted it to musicologists in order to establish its authenticity.*

As a recording artist for Vox Records, Frugoni has been a very busy man, with 27 long-plays to his credit. These include piano concertos and solo works by Beethoven, Schubert, Mendelssohn, Rachmaninoff, Saint-Saens, Liszt, Chopin. One of his most recent albums is "Spanish Piano Music" (Albeniz, de Falla, Turina, and Granados).

In September, 1952, Frugoni was appointed Professor to the major piano department at the Eastman School of Music in Rochester. He has enjoyed his work there, as he did when he taught at Baylor University in Texas.

Even with his busy teaching and recording schedule, Frugoni has found time for yearly European concert tours as well as for numerous concerts in this country. The past few months have been scheduled so that the artist could have at least eight practice hours each day. Frugoni feels that every performing artist should occasionally get away from the public in order to re-examine his own performances, to practice intensively, and to work on new repertoire. Such periods of artistic and spiritual refreshment are necessary not merely to maintain a high level of performance, but to excel one's previous best.

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*He played its first New York performance with The Little Orchestra Society in 1949.

LISTENING WITH BOTH EARS

By FRED GRUNFELD

The Art of Being a Music Lover—II

MONSIEUR BEYLE, the self-styled Baron de Stendhal, always maintained a stylish air in his music-loving excursions. And characteristically it was Cimarosa—"the divine Cimarosa"—who held the most fascination for the novelist. Cimarosa's opera *Il Matrimonio Segreto,* recurs like an *idée fixe* throughout Stendhal's lifelong pursuit of happiness. In *Matrimonio,* he wrote, "the lightest touch of the bow on the instrument is perceptable to me; I begin to enter it through the melody." Its music is enough to console him for many things, even the boredom of his duties as a bureaucrat in Napoleon's government. "A little aria that I hum in a falsetto voice refreshes me after two hours of red tape."

Haydn is another matter. In the diaries, Stendhal notes that on his first visit to Vienna he arrived only just in time to sit in the second row at a memorial service for Haydn: "The Requiem appeared to me too noisy and didn't interest me." (It was Mozart's.)

Yet in his book on "The Life of Haydn, Mozart and Metastasio" he claims *to have known Haydn personally!* Nothing could be further from the truth. His information is lifted bodily from a book of reminiscences by Carpani, a poet and friend of Haydn's, who wrote the text for Beethoven's "In questa tomba oscura." Fundamentally, an excellent source to plagiarize.

Real or imagined, Stendhal is always profoundly affected by music, and his writing is such that even one of his lies contains more of the truth than the facts when told by an academician. His Haydn-fiction has the ring of solid honesty about it: "In 1799 I was confined at Vienna by a fever. The bells announced a Mass at a church not far from my room. My ennui got the better of my prudence and I rose and went to console myself with a little music. I inquired as I entered and found it was the festival of St. Ann, and that they were going to perform a Mass of Haydn's which I had never heard. Scarcely had it begun before I felt myself affected. I broke out in perspiration, my headache went away, I left the church with a cheerfulness to which I had been long a stranger, and the fever never returned."

Had Stendhal been ill at Vienna in 1799, he might have been cured by Haydn's music in just such fashion: actually he was living in Grenoble, a callow youth of sixteen.

In the same book he roundly berates the French for never paying full attention to music "except when it is heard in the dark." Yet he himself is most receptive to charming sounds when his eyes are also occupied. A diary entry for 1810 records a "delightful sensation at the *Nozze di Figaro* . . . My heart, stirred by the contemplation of the beautiful bosom of Mme. Lacuee, and the beautiful face of Mme. Pallavacini, drank in these sounds with avidity. My white breeches produce a great effect on Mme. Boucher; that pretty person makes too deep an impression on me," etc. etc.

As a chronicler of operatic customs, both onstage and in the boxes, Stendhal reigns supreme. His second book on music, the first Rossini biography ever written, is constructed of a thousand anecdotes and as many asides, none plagiarized and all shrewdly revealing. The book has been much maligned by the Rossini scholars, who refute and quote it with equal enjoyment. His notes on *opera buffa* are incontrovertible, however, and should be cherished by all as a guide to proper *buffo* behavior:

"The overture commences; so intense is the attention, that the buzzing of a fly could be heard. On its conclusion the most tremendous uproar ensues. It is either applauded to the clouds, or hissed, or rather howled at without mercy. It is not in Italy as in other countries where the first representation is seldom decisive, and where either vanity or timidty prevents each man from intruding his individual opinion, lest it should be found in discordance with the opinions of the majority. In an Italian theatre they shout, they scream, they stamp, they belabor the backs of the seats with their canes, with all the violence of persons possessed. It is thus that they force upon others the judgment which they have formed and strive to prove that it is the only sound one, for strange to say, there is no intolerance equal to that of the eminently sensitive."

"At the close of each air the same terrific uproar ensues; the bellowing of an angry sea could give but a faint idea of its fury. Such, at the same time, is the taste of an Italian audience that they at once distinguish whether the merit of the air belongs to the singer or the composer . . . Rossini then rises from his place at the piano, his countenance wearing an air of gravity, a thing very unusual with him; he makes three obeisances, which are followed by salvos of applause mingled with a variety of short and panegyrical praises. This done, they proceed to the next piece. . . ."

Stendhal, the acute observer, is clearly the music-lover par excellence, who regards music in its true perspective, amid twenty other sensations. A Frenchman, yes; but also an Italian. "The theatre," he says, "has had a great influence on my character. If I ever amuse myself by describing how my character was formed by the events of my youth, the Theatre della Scala will be in the front rank."

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The author of Uncle Tom's Cabin *also gave us some of our most popular devotional hymns.*

By ALFRED K. ALLAN

DREAMY-EYED Harriet Beecher was born on June 14th, 1811, in the quiet town of Litchfield, Connecticut. Her sternly religious father, Reverend Lyman Beecher, then pastor of a local church, maintained a comfortable home for his family. He was devoted to music and religion, and from their childhood the seven Beecher children eagerly shared their father's twin loves. Several of the Beechers were later to earn distinction in the world of music, but none more so than Harriet. For the woman who gave us *Uncle Tom's Cabin*, one of America's most famous and influential novels, was also destined to become the author of some of our most popular devotional hymns.

The child Harriet was always surrounded by music, since her father was an amateur violinist. Many a night, after trudging wearily home from an evening church meeting, his face flushed and his nerves keyed up, he would seize his violin, prop up a yellow-paged book before him and swing into some lively Scottish tunes. If this didn't relieve his taut nerves sufficiently, Reverend Beecher would fling himself into a fast shuffle dance across the living room floor. After that he was usually ready for sleep. Harriet and the other children would watch their father's vigorous antics with amusement.

One of Harriet's most vivid recollections of her childhood was the happy day when her father had a fine-toned, upright piano delivered to their home. Many years later, Harriet wrote a letter to a friend in which she described this momentous event in the Beecher household. "The ark of the covenant was not brought into the tabernacle with more gladness than this musical instrument into our abode!" Harriet recalled.

With the coming of the piano, the Beecher home became the scene of numerous family concerts. While one of the children played the piano, Reverend Beecher accompanied on his violin, and the sons, Edward and William, joined in with their flutes. For Harriet, it was a childhood filled to overflowing with love and music.

On a wind-splashed day in October, 1832, Reverend Beecher and his energetic brood set out for a new home in Ohio. Reverend Beecher had received an important appointment; he would head the faculty of the Lane Theological Seminary in Cincinnati. In this new and stimulating environment, Reverend Beecher labored to encourage wider use of congregational singing in churches. His son, Charles, a proficient violinist, helped him in his exhaustive work of relating music directly to religious worship.

It was also during this time that Harriet, now a gentle, dark-haired woman, met and fell in love with a young minister. Reverend Calvin Stowe, a stockily-built, impressive-looking man, was a professor of Biblical Literature at Lane. They were married at a joyous family reception on January 6, 1836.

Harriet witnessed many incidents of mistreatment of Negro slaves. She believed slavery to be completely inhuman and un-Christian. Indignation smoldered within her and in 1852 she was to crystalize her feelings in her anti-slavery testament, *Uncle Tom's Cabin*. In the next five years the book sold over half a million copies and added explosive powder to the Abolitionist cause.

Shortly after the book was published, Harriet left for an extended European vacation. In Geneva, Switzerland, she came across a beautifully carved Amati violin. "My brother Charles will love this," she said to the dealer. With some of her early royalties from *Uncle Tom's Cabin* she purchased the valuable instrument and presented it as a gift to her brother. Charles Beecher treasured this exquisite violin all his life.

In the summer of 1853, Harriet stayed for a few days at the country home of a friend. Each morning at dawn Harriet would rise and saunter out to the garden. There she would walk dreamily amidst the sweet-smelling trees and the restless chirping of the birds. The first rays of sunlight danced across her face. She sat cross-legged beneath one of the trees and recorded with pad and pencil the lyrical expressions of her feelings as she felt herself one with God: "Still, still with Thee, when purple morning breaketh, When the bird waketh and the shadows flee, Fairer than morning, lovelier than the daylight, Dawns the sweet consciousness I am with Thee!"

From these moments of inspiration emerged one of our foremost hymns, today called *Resting in God*. The hymn in its entirety represents a blessed assertion of mystical subjectivity. Harriet expressed in this composition her belief in the power of prayer, an act through which anxiety may yield to sweet repose. In one stanza she spoke of "Death's twin brother, sleep." Harriet declared that death is but a reawakening to a "newness of life," an eternal morning during which earth's dissonances are resolved in harmony with God.

In 1855, Harriet's two brothers,

(*Continued on page* 34)

NEW YORK CONCERT AND OPERA BEAT

Dr. HENRY W. LEVINGER, *Chief Critic and Editor*

Hurok's "Festival of Music" On NBC Television

With the name of S. Hurok affixed to an attraction, it goes without saying that it will present big names and that no effort will be spared to make the producer himself "the musical host with the most on the ball." The one and one-half hour show combined the efforts of Victoria de los Angeles, Marian Anderson, Artur Rubinstein, Andres Segovia, and introduced to the TV audience the magic of Boris Christoff's stage personality and outstanding voice. The show was united by the excellent Jose Ferrer as master of ceremonies, and if there should be any exception taken, it was that he seemed too impressed with the array of stars he introduced. After, all, Mr. Ferrer's own name added some glitter of its own to the proceedings.

The first act of Verdi's *La Traviata*, with Mme. de los Angeles, opened the bill. It was well produced. Barry Morell as Alfredo did himself proud. Mme. de los Angeles, once accustomed to the unusual surroundings of cameras and other TV equipment, sang with her usual sweetness and expert coloratura.

With three spirituals, accompanied by Franz Rupp, Marian Anderson added the greatness of her personality to the show. Artur Rubinstein, with his usual brilliance and effervescence, played Rachmaninoff's "Rhapsody on a Theme of Paganini" with an orchestra under the direction of Alfred Wallenstein, who was the musical director of the evening. Mr. Segovia played on his guitar two selections by Bach.

The closing section of the program was devoted to the Death Scene from *Boris Godounov*, with Boris Christoff as Ozar and Nicola Moscona as Pimen. Here the listener was treated to one of the finest characterizations imaginable. Mr. Christoff not only has a most expressive voice, but his stage demeanor and the intensity of his emotional projection made his effort a unique achievement.

Despite the excellent fare, it must be admitted that the show seemed too long, reminding one in this respect of the Metropolitan Opera's Sunday Evening concerts of yesteryear. It is doubtful whether such a medley of artistic offerings can hold the attention of television viewers for 90 minutes. One was reminded of Noel Coward's song during his own show—"Ninety minutes is a long, long time."

H. W. L.

Golden Anniversary of N.Y.S.T.A. Celebrated in Style

One of the best parties of the winter season was held to commemorate the Golden Anniversary of the New York Singing Teachers Association, Dec. 2, in the Grand Ballroom of the Sheraton Astor. Beginning at noon with an informal reception, a luncheon followed with Carl Gutekunst, president of NYSTA, presiding. John Brownlee, baritone of the Metropolitan Opera Association, president of the American Guild of Musical Artists, and Director of the Manhattan School of Music, made the main address, choosing as his subject "Today's Problems and Tomorrow's Possibilities."

Honor guests from leading organizations were seated at the speaker's table. In the picture on the facing page, they are (l-r): Carlos Moseley, New York Philharmonic-Symphony; William Strickland, New York Oratorio Society; Mrs. Miller and Philip L. Miller, New York Public Library; Mrs. Kastendieck and Miles Kastendieck, New York Music Critics Circle; Mrs. Rudel and Julius Rudel, New York City Opera; Gladys Mathew, National Federation of Music Clubs; Bernard Taylor, National Association of Teachers of Singing, and Mrs. Taylor; John Brownlee, American Guild of Musical Artists; Carl Gutekunst, presdent of the New York Singing Teachers' Association; Mary Craig, *Musical Courier;* Ronald Eyer, *Musical America*, and Mrs. Eyer; Fausto Cleva, Metropolitan Opera, and Mrs. Cleva; Edwin Hughes, the Bohemians, and Mrs. Hughes; John Tasker Howard, American Society of Composers, Authors and Publishers. Standing: S. Lewis Elmer, American Guild of Organists, and Mrs. Elmer; Leon Carson, American Academy of Teachers of Singing; and Mrs. Howard.

At 3 p.m. a concert was heard featuring Mona Paulee, mezzo-soprano, James MacCracken, tenor, Marcel Grandjany, harpist, and Alec Templeton, pianist. Following the music of the afternoon, a cocktail party saluted the artists and guests. The sum realized from the concert was donated to the Musicians Fund of the Bohemians, one of the most efficient services in this field.

METROPOLITAN OPERA

"Madama Butterfly," Dec. 8, E—The first seasonal "Butterfly" performance marked the first appearance this season of Licia Albanese in the title role, and Dimitri Mitropoulos for the first time conducting the Puccini score at the Metropolitan Opera House. Unfortunately, the performance was not the event one was expecting. It was mainly due to the fact that Mme. Albanese was either vocally indisposed or no longer able to cope with the part's taxing demand. Few operas depend as much on the title role as Puccini's tender music drama. Even in "Tosca," Scarpia and Cavaradossi have more importance than all the other roles. Pinkerton may be important, but that one can get by, if the singer is adequate, without having a trace of acting ability was proven by Mr. Barioni, who just sang the notes and otherwise was pretty much a statuary figure on stage. Clifford Harvuot was dignified as Sharpless, and Rosalind Elias impressive as Suzuki. As always, Alessio de Paolis gave a masterful characterization as Goro. In other parts were Madelaine Chambers as Mrs. Pinkerton, George Cehanovsky as Yamadori, Osie Hawkins as the uncle-priest, and Calvin Marsh as the Imperial Commissary. Mr. Mitropoulos, whether it was because he too felt the shortcomings of the evening

or for other reasons, led the orchestra in a rather pedestrian way without capturing the sweet sorrow and lyric resignation of the score. Mr. Defrere was stage director and as competent in his duties as ever. The chorus sang well (Chorusmaster: Kurt Adler).

H. W. L.

CARNEGIE HALL

Andor Foldes, pianist, Dec. 5, E — A Beethoven recital sponsored by the Carl Schurz Memorial Foundation, the box office of which was devoted to collect funds for the rebuilding of the Beethoven Hall in Bonn, destroyed during the last war, was given by the renowned pianist. Mr. Foldes is one of the protagonists of this noble endeavor and a grateful German government bestowed upon him a high decoration. On this occasion he played five sonatas—G Major (Op. 79), D Minor (Op. 31, No. 2), C Minor (Op. 13, "Pathetique"), F Major (Op. 10, No. 2), and E Major (Op. 109). Mr. Foldes brings to such a gigantic undertaking the necessary technical assets. He plays crisply and cleanly. He also has delved deeply into the spirit of the works. That he nevertheless did not completely exhaust the emotional impact of the various movements may be laid to his rather objective approach. Also, his touch lacks the half-tones so necessary to a complete realization of the varied colorings of certain phrases. However, a grateful audience feted the artist for his artistic integrity and his noble efforts to help rebuild one of the symbols of Western civilization. H. W. L.

N. Y. Philharmonic-Symphony, Paul Paray, conductor; **John Corigliano**, violinist, Dec. 6, E—It was a treat to hear Mr. Corigliano, now in his thirteenth season as concertmaster of the Philharmonic, playing *with* the orchestra rather than *in* it. His performance of Dvorak's Violin Concerto in A Minor (Op. 53) was musically impeccable, technically flawless, and richly felt. And here is a player who does not go without honor in his own country, for some of the longest and most enthusiastic applause came from his colleagues. As conductor, Mr. Paray confirmed again what many of us felt in his first appearance at Carnegie Hall a few weeks ago—that he is a true master of the baton and an honest servant of the composer. While somewhat deliberately played, Prokofieff's "Classical" Symphony was clear and beautifully controlled dynamically. And Schubert's Symphony No. 7 in C Major has rarely sounded better or more buoyant. K. H.

Vienna Philharmonic Orchestra, Dec. 7, E—What struck me most in my first hearing of this orchestra was the sweet tone of the string choir. The clean, warm playing of the strings and the entire orchestra in Haydn's Symphony No. 96 called for the greatest admiration. This ensemble's evident joy in music making contrasts with one of our leading orchestras, where one does not often feel such joy in music making. Conductor of the evening was Andre Cluytens, who will be heard again next season with our own Philharmonic Orchestra. A romantic conductor, almost of the Stokowski variety, he prefers slow tempi, and elicits from the orchestra sounds of beguiling beauty. He played Brahms' Symphony No. 4 with this stylistic approach. I agree, it may not be everybody's Brahms. But, in the framework of his conception, Mr. Cluytens gave a most convincing interpretation of the work. Strauss' "Death and Transfiguration" under his hands became a marvel of interpretative brilliance. A work which in less capable hands can easily become a humdrum affair, in his reading was most moving and convincing. The beautiful oboe playing should be singled out for mentioning. But this was only one facet of an exciting orchestral experience. G. W.

Mantovani and orchestra, Dec. 9, E—Any review of a concert by Mr. Mantovani and his "New Music" must take into account that they perform for a public which is generally not interested in serious music, but will accept the special style of his performances. It is certainly not what I like, but his many followers throughout England and this country, and tonight in Carnegie Hall, obviously do not agree with me.

The program included his well-known rendition of "Greensleaves," the "Blue Danube Waltz," "Some Enchanted Evening" from "South Pacific," and many other short works in arrangements which emphasize the lush strings of the ensemble, and generally distort the character of the pieces he plays. Mr. Mantovani conceives music as a series of effects, rather than as an expression of an organic meaning and idea in sound. One becomes conscious of the sound of a muted trumpet, or of a virtuoso percussion pattern, or an overdone ritard in Schubert's "Ave Maria" as ends in themselves rather than as parts of a broader musical design. It is a rather naive conception of music, but one which has maintained its popularity for many years. Band concerts, despite the contrast created by the absence of the string sound, frequently present the same over-all musical impression. R. S.

Philadelphia Orchestra, Dec. 11, E—"The Triumph of Aphrodite" (Carl Orff's "Scenic Concerto") was primarily the triumph of the Philadelphia Orchestra, Eugene Ormandy, who gave an intoxicating reading of the score, and the soloists, headed by Hilde Gueden and Rudolf Petrak, with Kenneth Smith, Ethelwyn Whitmore, Katherine Constantine, and the magnificent Temple University Chorus (Robert Page, director). It was one of the most exciting evenings in this reporter's recollection, and it was surely not the work but the performance which left this indelible impression. As to the score: Orff again employs Latin texts by ancient writers like Catullus, Sappho, and Euripides, words which are written in praise of conjugal love and in complete detail. This score is the last of the Triptych,

New York Singing Teachers Assoc. celebrates Golden Anniversary at luncheon in Sheraton Astor (article on facing page).

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which also includes "Carmina Burana" and Carmina Catulli." Of the three, this one seems to be the least inspired, the constant use of the same compositorial technique becomes tiresome, despite clever construction and orchestration.

The concert opened with a delicate reading of Vivaldi-Molinari's Concerto Grosso in A Major ("Echo") for two violins and strings. Jacob Krachmalnik and David Madison were soloists. Hilde Gueden then sang Mozart's recitative and aria "Non temer amato bene" from "Idomeneo" and Zerbinetta's aria from "Ariadne auf Naxos" by Richard Strauss, both of them with great style and the latter with persuasive charm. She was awarded an ovation. H. W. L.

Boston Symphony Orchestra, Dec. 12, E—With Charles Munch conducting, the Boston Symphony Orchestra opened its second concert of the season with Honegger's Symphony No. 2 for string orchestra. Honegger's style is particularly familiar to Mr. Munch, who was a close friend of the late composer. His interpretation was as much a matter of the heart as it was a display of exquisite musicianship. The rather pessimistic attitude of the work is one of the finest documents of our dark times, and the reflection of an artistic mind to the problems of today. The performance was faultless.

Irmgard Seefried, soloist of the evening sang Bach's "Wedding Cantata." An excellent musician, she mastered all the stylistic requirements of this work to the full. Her fine phrasing was remarkable, her rendition of the melodic line admirable, and her mastery in the coloratura parts equally astonishing. She was justly feted. The same virtues distinguished her interpretation of songs from Hindemith's "Marienleben." Here, Miss Seefried reached the pinnacle of re-creative art in projecting the beautiful Rilke poems with Hindemith's craftsmanlike score, which is also one of his most inspired. Roussel's "Bacchus and Ariane" Suite, a late-romantic work which exhibited the brilliance of the orchestra with great effectiveness, closed the evening. H. W. L.

N. Y. Philharmonic-Symphony, Dec. 13, E—With Leonard Bernstein taking over the conductor's desk for the late Guido Cantelli, the program stayed exactly as Mr. Cantelli had planned it. This gesture of respect on the part of Mr. Bernstein, admirable as it was, proved not too fortunate. Since the program apparently was tailored to the requirements of Mr. Cantelli, it did not fit completely the measurements of Mr. Bernstein. We are sure that he would not have chosen Stravinsky's "The Song of the Nightingale," a weak composition which, especially in the purely orchestral version, is not effective concert material. The evening started with Beethoven's "Prometheus" Overture, which Mr. Bernstein conducted with charm and lightness. The other orchestral offering was Ravel's "La Valse," which in Mr. Bernstein's interpretation was a dramatic poem very much tinted with the macabre connotations intended by the composer.

Soloist was Rudolf Firkusny in Mozart's Piano Concerto No. 24 in C Minor (K. 491). Mr. Firkusny used the cadenzas by Victor Babin. He played the work like chamber music, a conception which has definite merits but, on the other hand, deprives the composition of much of its dramatic meaning and innate grandeur. But Mr. Firkusny, who is now in the front rank of contemporary pianists, gave so much delicacy and finesse to his reading that one could easily yield to his interpretative intention. H. W. L.

Oratorio Society of New York, Dec. 14, E—Before a large audience the Oratorio Society gave its annual performance (the 133rd) of Handel's "Messiah" in Carnegie Hall.

A new type of presentation was revealed through the employment of a greatly reduced chorus, a small body of strings divided into the baroque traditional "Concertino" and "ripieno" and a harpsichord continuo, and the use of vocal solo embellishments demanded by the newer edition of the old score, now adopted by the Society as its standard. In numerous instances, the full weight of the mighty music and the spiritual importance of the reverent text were not brought to full fruition because of the small-scale tonal thinness of the reduced soprano section, the use of unusually fast tempi and at times the lack of substantial instrumental support for the choral body. Mr. William Strickland, the efficient conductor of the Society, directed with skillful delicacy and meticulous but subdued musicianship, all of which tended heavily toward ultra refinement at the expense of virility. His effort to eliminate bombast from an overloaded vocal and instrumental performance was commendable

The solo quartet consisted of Sylvia Stahlman, a competent soprano; Beatrice Krebs, contralto, who provided a splendid oratorio style of singing; Albert DaCosta, tenor; and Clifford Harvuot, bass. L. C.

N. Y. Philharmonic-Symphony, Dec. 15, E—With the rest of the program unchanged from Thursday evening, Oscar Shumsky was the featured soloist in Beethoven's Violin Concerto. One has heard this work played more

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often than any other of the great repertoire pieces, and has heard it interpreted by almost every soloist of stature. Still, Mr. Shumsky's rendition of the work will stand out in memory, for he gave it a reading full of warmhearted musicianship and immaculate technical achievement, never allowing his dexterity to interfere with his musical intentions. Shumsky is a first-rate artist who does not strive for cheap effects but stays in the background as a self-effacing servant of the music he performs. Consequently, this performance, to which Mr. Bernstein gave a superb accompaniment imbued by the same spirit, was an outstanding success, resulting in an ovation for Mr. Shumsky. H. W. L.

Boston Symphony Orchestra, Charles Munch conducting, Dec. 16, A—A more difficult test-program could scarcely be devised than the one Munch selected for this concert—Stravinsky's "Jeu de Cartes," Barber's "Medea's Meditation and Dance of Vengeance," and Beethoven's "Pastoral" Symphony. The complexity and virtuosic demands of the first two works, comprising the first half of the program, were stunningly realized in readings that were not merely brilliant or showy but genuinely exciting. The piquancy and wit of Stravinsky's "Card Game" were carried off with such finesse and miraculous transparency that an afterthought was needed to remind one that the music alone, without the programmatic support of the ballet itself, is overlong and structurally weak. The Barber work is a masterpiece of our time. The overpowering fury of the final pages is merely the culmination of a score that is so successful in giving musical expression to the psychological conflicts of a wronged woman that it is really not necessary at all to consult the program notes. At the conclusion of this tour de force, the audience burst into a storm of applause almost as deafening as the terrifying climax of the work itself. In the "Pastoral" Symphony, which followed the intermission, one might have been prepared for a certain relaxation of effort in keeping with the program of the work. But in this completely opposite mood, a perfect foil, conductor and orchestra were beautifully responsive to the subtleties and graces of a work which, by virtue of these very qualities, often becomes flaccid and tedious. W. C.

Symphony of the Air, Joseph Krips conducting, Dec. 18, E—The Symphony of the Air consists of remnants of the old NBC Orchestra plus additional musicians hired for the occasion. Any ensemble which has not a regular season, but relies for its existence on a few concerts, cannot hold its complement intact. More remunerative employment will lure them away. Even musicians have to eat. This fact, of course, influences the quality of the ensemble. Nothing can replace the daily routine of rehearsal. Without it much is left to chance. Well, Mr. Krips saw to it that no chances were taken. In a program consisting of Mozart's "Jupiter" Symphony, Strauss' "Don Juan," and Beethoven's "Eroica," he proved, in his first New York appearance, his musical reliability, clean musicianship, sense of proportion, but also (and this was astonishing) a certain heaviness which was especially apparent in the "Jupiter" Symphony. On the other hand, his conception of "Don Juan" had great dramatic sweep, melodic breadth, and dynamic variety. The "Eroica"' was done with persuasive literalness, sometimes a bit magistral, but altogether with a deep feeling for its grandeur in emotional colors. Mr. Krips and the orchestra were given enthusiastic applause by the audience, which, unfortunately, did not fill the house completely. The Symphony of the Air deserves more support from the music-loving populace of our city. H. W. L.

TOWN HALL

The John Harms Chorus, Nov. 4, A—Entering its 17th season, the large John Harms Chorus presented at Town Hall two classic works—the "Cantata Pastorale" of Alessandro Scarlatti and Henry Purcell's "Dido and Aeneas." In the Scarlatti work, not one of his major writings, Maria Fiscella, soprano, was the single soloist, with a supporting instrumental ensemble consisting of Harry Glickman, violinist, George Koutzen, cello, and Albert Fuller, cembalo. Miss Fiscella sang the vocal role in strict, appropriate style and with a vocal line of uniformity and fluency, although at times lacking a maximum spontaneity and warmth of interpretative expressiveness.

"Dido and Aeneas" was effectively sung, and the choral work was warm in quality and the parts well balanced, but there appeared to be a frequent lack of dynamic projection necessary for the impressive coloring and dramatic expression called for by the score. Shakeh Vartenissian as Dido exhibited a lovely soprano voice, although interpretatively she did not always reveal a hoped-for depth of passionate feeling. Calvin Marsh, Aeneas, sang the part in convincing fashion, and Miss Fiscella as Belinda was heard to advantage. The remainder of the solo cast consisted of Carabelle Neil, Diana Belk, Rita Williams, and Frank Cichocki.

An instrumental ensemble of violins, violas, cello, bass, and cembalo gave adequate and at times artistic support. John Harms conducted with earnestness and a thorough understanding of the music presented. L. C.

Daniel Pollack, pianist, Dec. 4, E—The Town Hall debut of Concert Artists Guild Award winner Daniel Pollack proved an impressive introduction to an artist who possesses most of the attributes of a major pianist. Mr. Pollack's program included works by Bach, Beethoven, Barber, Chopin, Ravel and Szymanowski. The opening Bach selections displayed Mr. Pollack's excellent technique and disciplined temperament. With the Beethoven G Major Sonata, the one disturbing element of his performances became clear. Mr. Pollack is emotionally too detached. In the mammoth Barber Sonata (Op. 26) where interpretive passion is necessary to keep the work from sounding like an endless succession of thundering tonal masses, this fault was most noticeable. As soon as the artist's preoccupation with the sounds that he is producing diminishes, a major musician will be added to the galaxy. Mr. Pollack is well worth watching. H. G.

Bach Aria Group, Dec. 5, E—With Frank Brieff conducting the Chorus and Orchestra of the Bach Aria Group, Julius Baker, flute, Robert Bloom, oboe, Norman Farrow, bass-baritone, Bernard Greenhouse, 'cello, Maurice Wilk, violin, Jan Peerce, tenor, Franz Rupp, piano, Carol Smith,

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alto, and Eleanor Steber, soprano, as soloists, this esteemed organization opened its subscription series. Although the same soloists have adorned the program in former highly praised performances, this evening seemed not entirely satisfactory. Perhaps there was insufficient preparation of these works, which assuredly present great difficulties to performers. Too much labor seemed to be required to realize the music alone, and too little was left to devote to the interpretative implications of these works. There were highlights during the evening, however, to which these exceptions do not apply. Jan Peerce sang the aria from Cantata 113, with flute accompaniment (Julius Baker), with moving simplicity and impeccable technique. In the aria from Cantata 82, the oboe and strings were magnificent. In the aria from the secular cantata "Der Zufriedengestellte," Eleanor Steber reassured the audience of her vocal and technical mastery with a warmth and flexibility appropriate to the composition. The closing section of the program was a Mass in A Major for soprano, alto, bass, and chorus. The chorus proved here particularly disappointing both in sound and ensemble discipline. The balance of vocal parts as well as vocal and orchestral forces was not satisfactory. Undoubtedly as the season progresses the group will achieve greater integration and arrive at happier results. D. W.

Whittemore and Lowe, duo-pianists, Dec. 7—Freshness is the attraction of a Whittemore and Lowe recital. These two pianists who have achieved the ultimate in teamwork, have a style all their own, and are stage personalities with very personal traits. They have, before all, an enticing informality paired with a musicianship which never lectures but always tries to provide enjoyment. The question of transcriptions, an inevitable topic at two-piano recitals, was in most cases successfully circumvented by the use of pieces originally written for four-hand piano and executed on two without changing significantly the fabric of the works. In the first half of the program they played Schubert's Rondeau (Op. 138), Bizet's "Childhood Games," and Brahms' Haydn Variations. The second part started with a novelty. With Mr. Whittemore acting as master of ceremonies, the two artists offered a group of contemporary works — Poulenc's Sonata for two pianos, Krenek's "Six for Two," (a suite of six short pieces, written in 12-tone idiom, a world premiere), Granados' "The Lover and the Nightingale" (in memory of its transcriber, the late Rae Robertson), three short pieces by Bela Bartok, and the Ceremonial Dance from Copland's "Billy the Kid." The audience followed with great willingness into the dissonant wilderness of contemporary music and was then rewarded with an encore: one of W & L's transcriptions of a

popular tune, which they played with contagious charm. Ravel's "La Valse," in the composer's original setting for two pianos, closed the very successful evening. Encores prolonged the official bill until the houselights went on. H.W.L.

Paul Badura-Skoda, pianist, Dec. 8, A — As in his all-Mozart recital a year ago, Mr. Badura-Skoda's entire program was recorded and will be made available on discs. In this year's program, which ranged from Bach to contemporary music, he again proved his strengths: a sound technique, seriousness, and talent. Despite a massively deliberate approach and elaborate pedaling, Bach's Chromatic Fantasy and Fugue came through with clear linearity. Beethoven's last sonata of all, the two-movement work in C Minor (Op. 111), shared the clarity and the deliberateness of the Bach; the arietta con variazioni was flowing and mellow, with the more brilliantly ornamental variations muted above a steady and rather heavy beat. A new five-movement Partita (Op. 58) by Jeno v. Takacs, dedicated to Mr. Badura-Skoda, was a mixture of technical display and quiet lyricism, built on a traditionally harmonic structure riveted with tone clusters and percussive dissonance. Ravel's "Gaspard de la Nuit" was given considerable excitement in the "Scarbo" section, but tended toward dynamic monotony in the inner voices and atmospheric figurations. The varied program, which closed with six Chopin Etudes (Op. 25), highlighted Mr. Badura-Skoda's strengths and limitations. While his technique is solid and his interpretations carefully worked out, his playing tends to be over-deliberate, metronomic, and dynamically restricted. Although some of his readings lacked inner vitality and excitement, all commanded respect. K. H.

Mildred Miller, mezzo-soprano, Dec. 9, A—Miss Miller, who is frequently heard in leading mezzo roles at the Metropolitan Opera, brought many assets to her debut recital in New York City. She is a handsome young singer, with a matching voice of adequate size and range and she possesses comprehension of stylistic values and elegant phrasing. Some little dryness, due possibly to recital nerves, restricted the fluency of the first portion of the program, but as Miss Miller warmed into her delivery, and as the difficulties of interpretation and technique increased, she sang with more and more beauty of timbre and ease of execution. She had selected a demanding list of songs and airs, ranging from lieder of Brahms and Hugo Wolf and the "Chansons de Bilitis" of Debussy, through the contemporary idioms of Herbert Elwell, Serge de Gastyne, and Irving Fine. With Martin Rich providing splendid support at the piano, the vocalist concluded her list with arias of Mozart and Rossini. M. C.

Aurora Mauro-Cottone, pianist, Dec. 9, E—This program, which got off to a faltering and plodding start in the first half, possibly due to nervousness, picked up in the second half and ended with real distinction. After intermission, Miss Mauro-Cottone played the world premiere of the "Sonata Breve" by Benjamin Lees, winner of a Guggenheim Fellowship in 1954. The Sonata is always instinctively musical, often cerebral, and occasionally appealingly melodic; it is contemporary without being manneredly so or formidable, yet its structure derives fundamentally from masses of sound, short motifs, and intricate counterpoint. It is a work too complicated to judge on a single hearing. It was a difficult piece to play, and Miss Mauro-Cottone seemed to have it well in hand. Following it, she gave a sophisticated, cool, and elegant performance of Ravel's "Valses Nobles et Sentimentales." A Chopin mazurka and the F Minor Ballade brought the evening to a close with fluent and sensitively musical playing. In the first half, works by Bach, Hummel, and Beethoven were played. K. H.

American Concert Choir and Orchestra, Dec. 10, E—Under the vigorous direction of Margaret Hillis, the ensemble of voices and instruments gave a song feast from which one might choose music to suit all tastes. The big event of the evening's performance was the American premiere of Luigi Dallapiccola's "Cori di Michelangelo Buonarotti in Giovane," which struck strangely on the ear attuned to the opening madrigals of the program. The Dallapiccola settings of verses by a nephew of the elder, famed Michelangelo, were written, we are told, 20 years ago and are possibly not as outspoken as later works of this composer. Contrasting color was obtained by use of chorus with and without orchestra, one of the most interesting portions being the orchestral interlude. Miss Hillis and the composer were warmly applauded for an effective presentation. Works of Felix Mendelssohn are infrequently heard today and the atmospheric "Die Erste Walpurgisnacht" was indeed a novelty for most of the audience. Written when Mendelssohn was 22 years of age, it has a driving sweep and a dramatic sense which came to greater maturity in the later "Elijah." As in other scores of this composer, there is a fine sense of religious exaltation, whether early Christian or Druid. Another almost violent contrast on this song list was the Bach "Magnificat," a soaring, beatifically designed piece. Florence Kopleff, contralto, and Frank Guarrera, baritone, were outstanding in solo delivery. (And there was a chorus baritone who sounded professionally sure.) Others on the admirable solo roster were Marjorie Wellock, Walter Carringer, and Michael Therry. Chief praise goes, of course, to indefatigable and gifted Margaret Hillis. M. C.

N. Y. Sinfonia, Clayton Westermann conducting; **Ralph Kirkpatrick,** harpsichordist, Dec. 12, E—The N. Y. Sinfonia under its youthful leader, Clayton Westermann, provided one of the highlights of the current concert season. In concerti grossi by Corelli and Vivaldi, a Boyce symphony, and the Brandenburg Concerto No. 4 and D Minor Clavier Concerto of J. S. Bach, it was evident that major musical forces were on display. The ensemble is as polished as could be desired; its solo violinist, Isidore Cohen, is a performer of fire and imagination, and Mr. Westermann's leadership is little less than phenomenal. Under him, the orchestra is a perfectly balanced instrument, thinking as if with a single mind. The conductor's attention to dynamics is fused with a sensibility and comprehension that make every work a delight to hear. Mr. Westermann's approach to the Baroque is one of extreme vigor, but cleanness of line is never sacrificed for the sake of pure excitement. The brilliant work of conductor and orchestra made Mr. Kirkpatrick's superbly clean and powerful reading of the Concerto seem one end of a partnership rather than a virtuoso display. The performance gave, in essence, a picture of the concerto in the state to which Bach had developed it, where the solo instrument had just begun to emerge from the massed voices of the orchestra.

The entire concert was a tribute to the young American musicians involved, who, in many respects outshone their more heralded counterparts from overseas. H.G.

The Alard Quartet, Dec. 13, E.—Today, princes have been replaced by colleges as patrons of music. The Alard Quartet is quartet-in-residence at

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Wilmington College in Ohio. It was formed three years ago when its members — Seymour Wakschal (first violin), Donald Hopkins (second violin), Arnold Magnes (viola), and George Sicre ('cello) — were all students at Juilliard. In this Town Hall debut, they brought distinction to their patron, alma mater, and themselves. They played Haydn's "Sunrise" Quartet with lightness and spirit, and Beethoven's "Harp" Quartet with luminous feeling. The pizzicato "harp" effects in the first movement were beautifully controlled, spilling from one instrument to another with perfect integration. Bartok's introspective Quartet in A Minor called upon each player for virtuoso skill and carefully varied tone colors; the quartet was master of every problem, never losing sight of the musical sense and flow. These four young, capable, and serious musicians are a welcome addition to our musical scene. K. H.

Jacques Abram, pianist, Dec. 16, A—The young American pianist Jacques Abram returned to Town Hall with a lengthy and exacting program of works by Bach, Beethoven, Chopin, Norman Dello Joio, and Debussy.

This artist possesses a strong musical personality, dynamic execution, a strong sense of form, and full command of climactic procedures. The Beethoven Sonata Op. 81a ("Les Adieux") provided opportunity for Mr. Abram's energetic interpretation combined with a striking sensitivity to the more lyric moments of the score, welding the whole into an impressive entity. These same attributes were again marked in the Chopin Ballade in F Minor, No. 4 and the Andante Spianato and Polonaise. The demands of the more or less lilting lyricisms of the Dello Joio Sonata were generally adhered to in commendable fashion by the artist. L. C.

Welch Chorale, Dec. 17,E—The Welch Chorale of St. Philip Neri Church presented a stimulating program of Christmas music under the very able direction of its conductor, James B. Welch. There were in evidence portions of early masses, madrigals, motets, and contemporary works, all arranged in pleasing continuity and with musical effectivenes.

With a sincerity of purpose the Chorale sang with fervor combined with an extremely well-balanced and pleasant tonal projection, excellent diction, and an interpretative expressiveness rarely heard today in choral bodies. The Gabrieli, Lassus, and Palestrina numbers were exceptional in their rendition by the Chorale. Fluency of vocal production, accuracy of intonation, and an outstanding exhibition of ensemble unity were notable.

A delightful program, enhanced by a choral exposition of equally high merit under expert direction, made this program memorable. L. C.

CARNEGIE RECITAL HALL

The Chamber Music Circle, Dec. 9, A—The most ambitious offering by The Chamber Music Circle at their second concert—Beethoven's Septet (Op. 20)—was also the most enthusiastically and, musically, the best performed work. A String Trio by Arkadie Kouguell, performed this evening for the first time, was one of the more exciting experiences. Complex in texture, it seemed to consist of many echoed sections of contrasting qualities.

Two 18th-century works revealed the transitional nature of their era: a Trio Sonata with continuo by J. H. Roman (1694-1758) was antique and sectional, typically baroque; a Divertimento by Michael Haydn (1737-1806), carefully wrought and formally developed, called for an effective combination of two violins, viola, and double bass. It must be said that the flaws in the septet (the trio seemed nearly perfect) were ameliorated by being the result of too-great enthusiasm, while those in the latter works seemed, unfortunately, to result from less forgiveable causes. J. L. B.

Alice Esty, soprano, Dec. 10, E—From the very first notes that Miss Esty sang in her recital, it became quite clear that her vocal technique imposes very severe limitations on all her singing. Her tones are not clearly focussed, so that one seldom heard a sound of great sensuous beauty, nor was she able to project much variety of color. But, on the whole, this mattered much less than one would expect, for Miss Esty seems to realize her weaknesses, and scheduled a fine program consisting of songs by Debussy, Georges Auric, and contemporary American composers which minimized the attention to purely vocal matters, and emphasized musical and poetical insight. And the latter two she possesses in great strength.

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tion to details. Her fine diction was an important asset, particularly as there was much magnificent French and English poetry in the works she sang. Then, too, she took advantage of the small size of Carnegie Recital Hall and established a warm relationship with her audience, which enhanced our pleasure.

Of the contemporary American works, I was most pleased by Claire Mann's "Autobiography" and Aaron Copland's "Heart, we will forget him." David Stimer gave fine support at the piano. R. S.

KAUFMANN AUDITORIUM

Bernardo Segall, piano; **Jeanne Mitchell,** violin; **David Oppenheim,** clarinet, Dec. 3, E—Mr. Segall opened the program with an overblown, romantic reading of Haydn's E-flat Piano Sonata. This rather grim start accentuated the excellence of execution in Prokofiev's Op. 94 Sonata, in which Mr. Segall obviously felt much more at home. Miss Mitchell and Segall combined to give this stupendous work a dazzling performance. Miss Mitchell's luscious tone and obvious relish for her task proved the musical highpoint of the evening. The difficult work posed no problems of technique or interpretation for her. This was magnificent playing by any standards. The second half of the program included a rather flat performance of Bernstein's inconsequential Sonata for clarinet and piano, as well as a spirited, well-integrated reading of Milhaud's Suite for piano, violin, and clarinet in which chief honors again went to Miss Mitchell. H. G.

Fiorito Gives Debut Recital

The New York Federation of Music Clubs presented John Carmine Fiorito, winner of the $3000 Feodor Chaliapin Scholarship, in recital, on Oct. 28 at 9 East 72nd Street, New York City. The beautiful salon held an audience of over 200 guests with an overflow attendance in the adjoining great hall. The 20-year-old bass-baritone offered a program of classic and contemporary songs, commencing with Lully and Handel airs and lieder of Schubert and Schumann. "Non piu andrai" from Mozart's *The Marriage of Figaro,* Norman Dello Joio's unique song "The Assassination" (the composer was present), and Koeneman's "When The King Went Forth to War" completed the list. The splendid quality of the Fiorito voice, his artistry, impeccable diction and understanding of style hold potentials for an outstanding singing career. This was a notable first recital. Supporting the young singer with consummate artistry was Bozidar Kunc at the piano. Mesdames Rita Kittain and Lydia Chaliapin, teachers of John Fiorito, joined with officials of the Federation as hostesses for the reception after the concert. Guests included stars of stage, concert and opera, and celebrities of the New York social scene. M. C.

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CLEVELAND

■ Undoubtedly the artistic highlight of the present season so far has been the exquisite Lieder recital of that great artist Elisabeth Schwarzkopf. Words are inadequate to describe her inimitable projection of a generous list of Mozart, Schubert, Schumann, Brahms, and Hugo Wolf. An excited audience would not let her go until eight encores were added, including such magnificent offerings as Hugo Wolf's "Mignon." Immediately the Bernardi management announced her reengagement for next season. Under the same banner we had previously been privileged to hear the Berlin Philharmonic with Herbert von Karajan, the Vienna Philharmonic with Carl Schuricht, and the Bostonians with Charles Munch. The two N.B.C. Opera offerings of Mozart's *Marriage of Figaro* and *Madam Butterfly* were also of high calibre.

■ Of the numerous ballet attractions, which included well-known and delightful performances by the Ballet Russe de Monte Carlo, the debut by Ruth Page's Opera Ballet of Chicago was a delightful novelty in its fresh approach and unhackneyed programming. An adaptation of *Il Trovatore*, entitled *Revenge*, and performed to a musical adaptation by Isaac Van Grove, was beautifully danced with original and imaginative settings and colorful costumes. In a lighter and enchanting vein, *The Merry Widow* charmed an appreciative audience. Both offerings won enthusiastic praise. Other interesting dance programs were offered by the Yugoslav State Company and Carmen Amaya as well as the popular Mantovani.

■ At Severance Hall the Cleveland Orchestra welcomed as guest conductors two famous Southern gentlemen. The ninth and tenth pairs of concerts, during George Szell's midyear holiday while he guest conducts in London and other European centers, were presented by Heitor Villa Lobos and Carlos Chavez respectively. Villa Lobos' Piano Concerto No. 5 was ably presented by Felicia Blumenthal. Her task was a somewhat ungrateful one. however, since the piano was treated rather as an obbligato, oftentimes overshadowed by powerful orchestration. An overture, "Dawn in a Tropical Forest," effectively conveyed the atmosphere of gradual awakening, and the Choros No. 6, although slightly diffuse and lengthy, was nevertheless appealing for its tonal color. All of these compositions were heard here for the first time.

Senor Carlos Chavez devoted merely the second half of his concert to works from his own pen, a consideration which deserves our gratitude! He opened proceedings with Vivaldi's Concerto Grosso for two solo violins and orchestra, Josef Gingold and Anshel Brusilow expertly assuming the solo parts. This was followed by Beethoven's Seventh Symphony. Although highly unconventional in their interpretations, it must be said that the fiery Mexican superimposed his dynamic personality upon these thrice familiar classics and created a dramatization that was entertaining and quite effective. We shall accept it as an individual approach by an enthusiastic interpreter. The audience, too, seemed highly entertained and warmly appreciative. After intermission we were introduced to Chavez' Sinfonia No. 3 and "Sinfonia India" for the first (and, we hope, last) time. To say it was a bewildering experience is an understatement. An attempt to unravel the many styles and concepts incorporated into this hectic and erratic music would result only in hopeless confusion. In a percussion-happy vein, the composer employed these noisy instruments almost constantly; there were numerous locomotive whistles and ominous sounds of timpani paired with piccolo. In the India Symphony we discerned characteristic sounds of Indian instruments, rattlesnakes *et al.* These were aided and abetted by an insistent and monotonous rhythmical pattern; fragments and phrases were repeated again and again, *and again, ad nauseam.* Woodwinds were given a prominent place throughout both compositions and were treated cruelly. Our sympathy went out to the artists manipulating their reeds. Diverse musical styles were employed simultaneously. Atonality creeped up occasionally and produced harsh and repulsive sounds. Then again we were treated to solid counterpoint, twelvetone sequences, all joining hands and creating an involved and muddled labyrinth of form. It was most certainly a new and bewildering mish-mash, despite the evidence of a sincere and gifted musician. But we ask: *Quo vadis?*

ROSE WIDDER

CINCINNATI

■ When the Cincinnati Symphony Orchestra was in its 35th season (1929-30) Jose Iturbi made his first appearance with that organization. It was also the season of the distinguished pianist's United States debut. Since that time, including this year's eighth pair of subscription concerts, Dec. 7-8, he has been re-engaged by the Cincinnati orchestra 17 times, more than any other solo artist in the orchestra's 62-year history of achievement—an index of this accomplished musical figure's popularity in the Middle West. For these concerts, Iturbi chose the Debussy Fantaisie for Piano and Orchestra (a work which is seldom heard nowadays) and the "Rhapsodia Espanol" of Albeniz. A newly orchestrated arrangement of the Albeniz opus by the performer received its first presentation at these concerts.

The pleasant sounding Fantaisie is early and not particularly notable Debussy, in spite of some foreshadowings of the genius he was to become, and merits hearing if only by reason of its origin. The Rhapsodia ended the program on contrasting notes of languorous and blazing Spanish rhythms. Both works were played with Iturbi's customary coolness, facile technique, and meticulous artistry. The Symphony No. 2, in D-Major, by Sibelius

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was given an intense and passionate performance by Thor Johnson and the orchestra, a performance which seemed, however, to emphasize its disparate elements rather than to blend them into a flexible unit.

■ Leopold Simoneau, tenor, made his first Cincinnati appearance in a song recital on Dec. 10 as the guest of the Matinee Musicale Club. It was in many ways, a red-letter event. Mr. Simoneau's voice is of silken quality, capable of every nuance in dynamics. Always under perfect control, the singer's mezza-voce is perfection itself. A group of Schubert songs gave evidence of sympathetic identification with the text and a firm grasp of the lieder style. A Mozart concert aria, "Aura, che intorno spiri," combined a sense of the dramatic with finely spun legato. The Duparc songs and "Les Fables de Florian" by Pierre Vellones were exquisitely cut gems. Enhanced by faultless diction in every language, this was as polished singing as has been heard hereabouts in many a day. Allen Rogers, whose accompaniments were much more than that, shared honors with Mr. Simoneau as an artist of equal stature.

LOUIS JOHN JOHNEN

CHICAGO

■ The Chicago Symphony Orchestra concerts scheduled during the first two weeks in December, were given in the Civic Opera House, due to the temporary closing of Orchestral Hall, made necessary by neighboring construction, which caused some degree of settling of the north wall of the Hall. It will be re-opened shortly.

The orchestra's move to the Opera House was fortunate, for despite the vastness of the theatre, and the audience being separated from the orchestra by the country's largest orchestra pit, the acoustics afforded projection of the subtlest musical details with the utmost fidelity.

Reiner programmed for the first concert in the Hall only two orchestral works — Moussorgsky's "A Night on Bald Mountain," and Fragments from Ravel's "Daphnis and Chloe" (Second Series) — to frame the Rachmaninoff Concerto No. 1 and Strauss' Burleske for Piano and Orchestra. Byron Janis was soloist, and played with brilliance, unfailing sensitivity, and the most deft technical performance imaginable. Reiner's completely integrated accompaniment divested Rachmaninoff's uninspired work of its banal content, and added further importance to the Strauss.

Reiner's extraordinary performances of the Moussorgsky and Ravel roused the audience to repeated bravos.

Before leaving for his mid-winter vacation, Mr. Reiner gave us a program of particular interest: Malcolm Arnold's Symphony No. 2, Op. 40 (an American premiere); Goldmark's Concerto for Violin, with Milstein; and Strauss' "Death and Transfiguration," one of Reiner's most memorable readings. Milstein received a tremendous ovation after his performance of the Goldmark, played in the grand manner. Mr. Arnold was fortunate in having such a felicitous premiere performance as was given his work by Mr. Reiner and the orchestra, which contributed greatly to its instantaneous success. The composer has used his talents and his knowledge wisely, employing both contemporary and traditional means to express his inspired musical ideas. The music speaks simply and freely, yet never obviously, of the pleasures of life.

■ Irmgard Seefried's annual recital here was given in Medinah Temple, Dec. 9, due to the temporary closure of Orchestra Hall. Mme. Seefried, one of the most accomplished lieder singers of this epoch, projected the crystaline purity of her voice and her inimitable interpretations of songs of Brahms, Wolf, Moussorgsky, and Strauss.

Due to the illness of Paul Ulanowsky, Mme. Seefried had John Newmark as her sensitive and expert coadjutor .

■ Rudolph Ganz, dean of Chicago's music educators and president emeritus of Chicago Musical College of Roosevelt University, completed on Jan. 1 his second series of educational programs on WTTW, Chicago.

After 62 years of performances on the concert stage and orchestra podium, Mr. Ganz made his debut in a new medium, television, last year, in a series of Channel 11 "Visits with Rudolph Ganz." The 1956 13-week series of half-hour programs entitled "They Who Made Music," progressed through music history from Bach to Samuel Barber, concluding with "The World Picture of Music, 1957."

■ Rudolph Reuter played in Indianapolis for the Chamber music group on Nov. 18th in joint recital with Hugo

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Kolberg, and for the Cliff Dwellers' music series in Chicago on Dec. 14, together with the Northwestern University String Quartet, in the Franck Quintet and solo groups. Among Mr. Reuter's active artist pupils, are Donald Miller, who appeared in the Lyon and Healy series on Dec. 10, Rosalie Barry, now teaching both at Hull House and at the Cosmopolitan School of Music, and Donald Miller, who was awarded one half of the Edward Collins Scholarship of $500 at the American Conservatory of Music.

■ Works of Blythe Owen recently performed include her piano concerto which won first place in the composition contest sponsored bi-ennially by Mu Phi Epsilon, and played by the composer at the sorority's convention held at Eastman School of Music; two of her duo-piano pieces presented on the first concert of the season given by the Society for Contemporary Music; and compositions featured on Contemporary Music Festivals at the Illinois State Normal University, University Composers Exchange, at the University of Wisconsin, and State Technological Institute, Lubbock, Texas. Summy Publishing Company is publishing a two-piano arrangement from a Bach Cantata, and a little teaching piece entitled "A Little Game," soon to be released.

Appearances made by Miss Owen, during the month of November, were as soloist with the Joliet Little Symphony, in the Schumann Concerto, in joint recital with Dushan Vojnovich, cellist, at St. Frances Academy, Joliet, Ill.; and a program for the Chinese Student and Alumni Center connected with the University of Chicago.

■ Lela Hanmer, pianist-conductor of the American Conservatory faculty, and Chairman of the Music Department of Wilson Junior College, conducted a performance of Handel's "The Messiah," presented by the latter school's choir and orchestra, on Dec. 18, with soloists Nancy Humble, soprano, Jeanne Pachaly, contralto, Virgil Abner, tenor, and David Aystin, basso.

■ Mme. Margit Reich-Szanto, well-known European contralto, now a resident of Chicago, has resumed her concert activities, and has opened studios in the Fine Arts Building, where she is a teacher of voice and speech, and coach of German Lieder. Mme. Reich-Szanto, of Austro-Hungarian birth, is a graduate of the Viennese State Academy of Music and Arts and a former assistant to the noted Professor Carl Lafite. She has won acclaim as recitalist, specializing in German Lied, and in opera, oratorio, and radio performances. A concert tour made in 1956, included appearances in Jerusalem, Tel-Aviv, Cyprus, and Vienna, where she presented a recital, "Heinrich Heine im Lied," commemorating the 100th anniversary of the great poet's death.

■ The Pro Musica Trio—Nina Mesirow Minchin, piano; Herman Clebanoff, violin; Leopold Teraspulsky, cello—was presented in its annual evening concert in The Arts Club of Chicago on Dec. 12, sponsored by the Chicago Chamber Music Society. Loeillet's Sonate A Trois, No. 2, Haydn's Duo in D Major for Violin and Cello, and Arensky's Trio in D Minor comprised the program, played with this veteran ensemble's high artistry and unfailing musical sensitivity.

■ Donald Gramm, bass-baritone of the New York City Opera Company, will be presented by his alma mater, Chicago Musical College, in a benefit recital Jan. 14 at Goodman Theatre, for the Rudolph Ganz Recital Hall

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DOSHA DOWDY and RENE DEVRIES

DALLAS

■ Back in the more spacious State Fair Auditorium and backed by an exceedingly efficient acoustical shell designed by Peter Wolf, the Dallas Symphony performed its most auspicious opening concert in several seasons on Nov. 12. The program was not noteworthy for symmetry and impact but it was played with mid-season proficiency. It consisted of Purcell's "Trumpet Voluntary," the Beethoven Seventh, the Hindemith "Symphony Serena" (commissioned by the Dallas Symphony in 1946), and Respighi's "The Pines of Rome."

On Nov. 19 the Dallas Symphony patrons, twice as numerous this year as last, discovered the musicality behind pianist Glenn Gould's mannerisms and greeted his concept of the Beethoven "Emperor" with warmth. The triumph of the evening, however, was Walter Hendl's masterly handling of the Tchaikovsky Fourth, a podium feat of the first class. Also on the program was Barber's "Medea's Meditation and Dance of Vengeance," a work that served to point up anew the singular affection of Dallas audiences for the music of this American composer.

An all-French affair on Nov. 26 provided a cozy, undramatic evening. Violinist Berl Senofsky played a refined and small-scaled Lalo "Symphonie Espagnole." The orchestra provided Debussy's "Afternoon of a Faun," Ibert's "Escales," and the Franck Symphony in D Minor.

The Dallas Symphony jumped the script on Dec. 3 and played what was slated to be a rather routine concert with demonic fire and force. The entire evening was a surprise. Dealey Award winner John Woods by all odds should have been just another pianist of advanced student standing. Contrarily, in his work on the Liszt Concerto in E-Flat he proved to be unexpectedly poised and mature. The Dallas Symphony gave him enchanting collaboration and, on its own account, played Wagner's *Rienzi* Overture and the Berlioz "Symphonie Fantastique" with a vim and a virtuosity reserved for only the most special occasions.

■ The Dallas Chamber Music Society opened its season on Nov. 14 with the Hungarian Quartet appearing at Scott Hall. The ensemble provided an evening of well-rounded satisfaction for it was in top form. The Haydn Quartet in D (Op. 76, No. 5), the Bartok Quartet No. 6, and the Beethoven Quartet in C (Op. 59, No. 3), constituted the bill of fare. The Bartok work was uncommonly well received, a circumstance principally due to the extraordinary care which the ensemble took in articulating the music.

■ Making a first visit to Dallas, the Viennese violinist Wolfgang Schneiderhan gave a superb recital on Nov. 15 in McFarlin Auditorium for Civic Music. The grace and taste of Schneiderhan's playing, from his opening Mozart Sonata in F (K.376) to his closing Bartok "Roumanian Dances," thoroughly captivated his auditors. Much of his success undoubtedly stemmed from total rapport with a knowing and willing collaborator, Albert Hirsch.

■ The first recital in the American Guild of Organists' series was played by Dr. Nita Akin in Highland Park Methodist Church on Nov. 20. Dr. Akin evinced a consummate mastery over the copious offering of miniatures on her program—which is not to say that the larger works that she essayed were less well done. We recall with gratitute, for example, as imaginative a reading of the Franck "Chorale in A Minor" as we have ever experienced.

■ The Dallas Lyric Theatre inaugurated its season with a bonus choral concert for subscribers in Scott Hall on the evening of Nov. 29. The program that Musical Director Samuel Adler had prepared was delightfully out of the ordinary: Klaus George Roy's "St. Francis' Canticle of the Sun," "Two American Folk Songs" by Paul A. Pisk, "Six Folk Songs" by Brahms, and a Magnificat of C.P.E. Bach. Dorothea Kelley was viola soloist in the Roy work; Ruth Vilfordi, soprano, Gloria Turquette Brydon, contralto, and Harry Wayne, baritone, were soloists in the Bach composition. Virginia Thomas accompanied.

■ The initial recital on Community Course this season was that of the Chilean baritone Herman Pelayo on Nov. 13 in McFarlin Auditorium. Pelayo struck one as being the possessor of a glorious natural gift whose use of it departed far from the standards demanded of a finished recitalist. His program, much altered on the spot, was a melange of items in five languages.

As an experiment Community Course offered an all-Brahms evening on Dec. 5 that was prepared and executed entirely by Dallas talent. Three Southern Methodist University faculty members were in key roles: Gyorgy Sandor, pianist; Mack Harrell, baritone; and Paul Vellucci, conductor. Assisting were the S.M.U. Choral Union and the Community Opera Guild, the University Symphony of S.M.U., and a contingent from the Dallas Symphony.

Succeeding a prefatory "Academic Festival" Overture, Gyorgy Sandor performed a Concerto No. 2 in B-flat of fabulous power and maturity. The closing work was the "German Requiem," the baritone solos of which Mack Harrell molded with infallible musical judgment. Wanda Lee Saxon was the soprano soloist.

DR. J. FREDERICK KILPATRICK

Roman Sisters Set for Town Hall Recital

Duo-pianists Josette and Yvette Roman have just returned from an extensive tour of the Midwest. On January 9 they will give a recital in Town Hall, New York.

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The United Nations Singers, directed by Don Read, is composed of volunteer singers of all nationalities from the staff of the Secretariat. The repertoire includes native songs of all countries sung in their original languages. The group has performed extensively in the New York area and for national TV and radio hookups.

ISRAEL

■ As in previous times of war and stress, Israel's musicians have refused to become subdued or inactive. On the contrary, the experience of the last few weeks has stimulated composers and musicians anew. The Israel Philharmonic Orchestra has not left a single concert unplayed, has not interrupted its travel schedule, and has filled the dates of foreign visitors unable to come with concerts by young Israeli artists. Radio concerts and chamber music continue at the usual times and places, and new works by Israeli composers have been written and performed.

■ The Israel Philharmonic, celebrating in December the 20th anniversary of its opening concert under Arturo Toscanini (which took place on December 25, 1936), started its season without much brilliance and with hackneyed programs. Conductor of the first series was young Pierre Dervaux from Paris, who evinced the best from the Orchestra only in his rendering of Ravel's "Daphnis and Chloe No. 2." His soloist in various programs was the pianist M. Filar, who also appeared in solo recitals. Next on the guest podium was Francesco Molinari-Pradelli from Rome, whose programs were likewise unenterprising. But he had as soloist Zino Francescatti, whose interpretation of the violin concertos of Beethoven, Brahms, and Mendelssohn were well-night perfect. Francescatti had also been scheduled to give solo recitals, but when his accompanist, Arthur Balsam, failed to arrive because of the State Department ban on travel to the Middle East, Francescatti found an eager substitute, in the Israel Philharmonic Orchestra, which took over and accompanied the violinist in a program of solos by Bach, Mozart, and Beethoven. Though urged to leave the country at the time of the Sinai War, Francescatti (as well as Molinari-Pradelli) refused to cancel his scheduled appearances, and even added a special farewell concert.

Shura Cherkassy had been scheduled to appear in the next subscription series but did not arrive because of the travel ban. This time the non-arrival of an otherwise popular artist proved a godsend for a number of young Israeli musicians who had waited long for a chance to appear with the Philharmonic, but the organization—too busy with the invitation of foreign guests—had never found time and opportunity to occupy them. Now appearing in turn were Daniel Barenboim, 14-year-old pianist, engaged by Sol Hurok for a U.S. tour early in 1957; pianist Rina Braverman, just returned from a study sojourn in the U.S. (Curtis Institute and Mills College); and cellist Zvi Harel-Warschauer. Critics and audiences felt that Israel need not be ashamed at all of her local talents, and the Orchestra was urged to give more local musicians a chance even at normal times.

The December series was conducted by Tel-Aviv conductor Georg Singer and featured the world premiere of an important Israeli composition, "Sweet Psalmist of Israel," Three Symphonic Movements for orchestra and soloists by Paul Ben-Haim. This work was commissioned by the Koussevitzky Foundation at the Library of Congress on the recommendation of the late Serge Koussevitzky himself, who had conducted Ben-Haim's "Psalm for Orchestra" during the Israel Philharmonic's American tour shortly before his death.

The work quotes three Bible passages connected with David the singer of Psalms. The first movement is a colorful Prelude scored for harpsichord solo and wind instruments, the second movement a slow "Invocation" for harp and strings, and the Finale a "Song of Degrees" in variation form for full orchestra and soloists. Georg Singer gave the attractive work an impressive interpretation; soloists were Arie Sachs at the harpsichord and Klari Szarvas-Weissgerber at the harp.

■ Another new Ben-Haim composition had its first performance by Michael Taube and his Ramat-Gan Chamber Orchestra. This was "Music for Strings 1955/56" and shows the composer in a quiet, chamber-music vein. Michael Taube also included the work in a public concert with the Kol Israel Broadcasting Symphony in Jerusalem. His Chamber Orchestra is an enterprising group of young musicians who stress the performance of little-known classical and pre-classical music and contemporary works. Every year, Michael Taube commissions Israeli composers to write short works for his outfit; last season's great event was the chamber "opera concertante" by Josef Tal, "Saul at En-Dor," which since has been performed in London, Vienna, and Hamburg with great success.

■ The Radio Symphony continues its weekly public concerts at the Y.M.C.A. in Jerusalem. Georg Singer, Michael Taube, Shalom Riklis were recent conductors. Among the soloists were the violinist Shimon Mishori in a fine rendering of "Evocation" by Ben-Haim, pianist Barenboim in an accomplished performance of Mendelssohn, pianist Vera Lengyel in a clean and polished interpretation of the Mozart "Coronation" Concerto, and Josef Tal who played his impressive Piano Concerto No. 3, with tenor Haim Flaschner as soloist in the vocal solo.

■ A new departure was a public concert arranged by the Kol Israel State Radio at the Z.O.A. House in Tel-Aviv. Five artists took part in a public "First Broadcast" feature, each of whom played a 25-minute program, which was recorded and later broadcast. Five young musicians thus had a welcome chance to test their ability to appear in public, and the results were encouraging. Greatest success was scored by young Miss Chessis, who concluded the evening in mature performances of Mendelssohn's "Variations Serieuses" and of pieces by Israeli composer Josef Kaminski.

■ The French 'cellist Paul Tortelier, who recently settled in a rural communal settlement in Israel with his family, during the summer conducted the first performance of a symphonic work with chorus, named "Israel" and dedicated to the country he chose for his permanent domicile. The work was eclectic in style but noble and honest in spirit as well as masterly in orchestration and performance. Maud Tortelier, cellist wife of the composer-cellist, was soloist in the Haydn Concerto with the Israel Philharmonic.

Other first performances of note were Frank Pelleg's premieres of a new piano work by Castelnuovo-Tedesco, "The Stories of Joseph," and of Josef Kaminski's "Triptych." A rare feat for connoisseurs of lied and song was the series of recitals given by William Warfield, with Otto Herz at the piano. DR. PETER GRADENWITZ

LONDON

■ Covent Garden's present *Otello* is undoubtedly one of their finest productions. Kubelik has evoked some first-rate playing from the orchestra—not only in the more obviously dramatic passages but also in such things as the inspired introduction to Act Four — and, what is equally important, has invigorated the chorus work without coarsening it in any way. His tempi are for the most part admirably judged, and the performance as a whole has a coherence, an identity, which no conductor who was merely efficient could give it. To say that Otakar Kraus's Iago was the most consistenly gripping vocal performance of the production is perhaps to suggest its chief weakness—the somewhat unfulfilled Otello of Ramon Vinay. From Vinay's first E-sharp to his final outburst, it was evident that his voice was not quite equal to the demands Verdi makes upon it here. However, his performance is not without a certain rather wilted grandeur, and on various occasions — especially where the accompanying instrumentation favored him—he achieved something that was as profoundly moving as it was consummately musical. His "farewell to arms" in Act Two was one such instance. But even in this scene he was later overshadowed by Kraus's Iago, which for sheer intelligence and subtlety must surely be accounted the most notable achievement of this artist. Although in a sense his performance is a triumph of mind and sensibility over limitations of voice, it is entirely convincing and, from the technical point of view, an admirable example to the rest of the company: Gre Brouwenstijn's beautifully sustained interpretation of Desdemona was another fine example, with its pure and delicate musicality. Taken as a whole, the production is not perhaps a great one, but it is by no means unworthy of one of the major masterpieces of operatic literature.

■ During the past few weeks our musical life has been dominated by the figure of Stravinsky. The spontaneous Stravinsky festival began with a most successful production of *The Rake's Progress* by the Opera Society of Cambridge University. The performance so far transcended the limitations of such productions that there is talk of bringing it to London before long. Once again, it would seem, a producer has been baffled by the problem of the sublime Trio in Act Two—will audiences always laugh at Baba's interjections, and so miss the musical point? —but by and large the mastery of Stravinsky's much-misunderstood score was not lost on the enthusiastic audience. In London, students of the Royal College of Music gave an officially sponsored concert of works by Stravinsky, including the Septet, the Octet, and the Symphonies of Wind Instruments (which had an earlier performance two or three months ago by the Guildhall School of Music. Then, on December 5th, the B.B.C. Symphony Orchestra under Sir Malcolm Sargent gave the Symphony in C, the Symphony of Psalms, and the complete *Pulcinella* ballet at the Royal Festival Hall. This concert was to have been conducted by the composer—to whom we no doubt owe the excellent choice of program—but in view of his recent illness, the B.B.C.'s chief conductor deputised. It can be imagined

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that Sargent accepted the assignment with misgivings. Stravinsky's music affords him no opportunity for the display of those qualities with which he has captured the imagination of his public, and the performance which he gave of the two symphonic works revealed a marked lack of sympathy. There was no sign of any real comprehension of the musical structures or their expressive content. Tempi were often ludicrous in themselves and inconsistent in their relation to one another, and the textures were sometimes dangerously uncontrolled. The precise rumbustiousness of *Pulcinella* obviously had most appeal for Sir Malcolm, and the concert acquired at its close an impetus that it had lacked at first. Although from a strictly musical point of view these performances were not adequate, the B.B.C.'s enterprise was rewarded; no one can have come away from the hall without some idea of Stravinsky's colossal stature. It will not be long before audiences are capable of discriminating between a good and a bad performance of a modern work, and when they can do that there will be no future for the kind of performance that is merely a haphazard presentation of the music. But in the meanwhile, we must welcome every opportunity for the normal concert audience to gain some experience of the contemporary classics. It would appear that the gramophone has succeeded, almost overnight, in creating an audience for Stravinsky. Five years ago, the present program would have been very sparsely attended. On this occasion the hall was full, and the eager response of the audience can only have been governed by the inherent quality of the music. Manifestly, the audience had not assembled merely out of a sense of duty.

This was even more strikingly the case a few days later, when a large audience filled the great church of St. Martin-in-the-Fields for another Stravinsky concert, this time conducted by Robert Craft and sponsored by the Institute of Contemporary Arts. In view of the extraordinary expenses involved, the price of admission (by program) was very high, and hardly any complementary tickets were issued, even for the press. Yet the occasion was remarkable for the high proportion of young people who attended, and for the reverent enthusiasm which it aroused: all this despite certain gloomy prognostications that a program consisting of the Symphonies of Wind Instruments, the Mass, and a double performance of the *Canticum Sacrum* could not hope to attract anything but a very limited specialist audience. Stravinsky himself was present, and doubtless derived no little pleasure from the warm response to his music. In many respects the performance of the *Canticum* was an improvement on the first performance of the work at Venice last summer. Duncan Robertson's relaxed and musicianly interpretation of the tenor solo, "Surge Aquilo," was in itself sufficient answer to those who have complained that the music is unvocal. The strength and beauty of the canonic writing throughout were more apparent than before, as was the absorbing interest of Stravinsky's new approach to rhythm and phrase structure. In his serial writing Stravinsky has now recovered all his old dynamic forcefulness, besides finding new and highly expressive melodic shapes. The performance left a few problems of balance and articulation unsolved, but it did not obscure the revelation of a major masterpiece. The I.C.A. music section, and their chairman Mr. William Glock, deserve all credit for one of the greatest musical events of the season, and their own most substantial achievement to date.

DAVID DREW

VIENNA

■ The return of the Vienna Philharmonic from America revived the discussions on the opera crisis which already has lasted for a full year. This orchestra, unlike any other travelling ensemble, is actually the orchestra of the Vienna State Opera. The low level of performances during the past months is blamed in part, and rightly so, on the absence of the orchestra, which was replaced by insufficient substitutions. A plan has now been devised which will not permit the orchestra to be away from Vienna for too long a time, or too frequently.

Another returnee from America was the Director of the Opera, Herbert von Karajan, but he stayed scarcely a week in our city, and this wasn't even devoted to the opera — his opera — but to a performance of the Brahms "Requiem." Karajan did spare enough time, however, to cancel the exchange guest performances of the Vienna Orchestra in Milan and of the Scala in Vienna, which should have been the main attractions of his programs. Reasons for the cancellations aren't given. To make up for this, a new production of *Traviata* is planned for June with Karajan conducting, and La Callas in the title role. This decided, Karajan flew immediately to London, there to direct the *Rosenkavalier*. From time to time, his representatives of the Opera have to fly to London to take orders. So far, this method of long distance direction has resulted in performances of such low quality as the Vienna Opera has probably never before offered. The most enjoyable evenings were a few performances with Birgit Nilsson (*Fidelio, Salome*), who has, now that Flagstad's retirement is almost certain, the best Wagnerian voice before the public.

The Volksoper revived *The Sly Little Fox* by Janacek in a pleasant performance (the work was written in 1923 and almost forgotten during the past 30 years). This opera may very easily be Janacek's finest and most profound composition. One could characterize the music, in which the

forest itself seems to speak, as late impressionistic, but at the same time it is folk music refined to the highest degree. It belongs to the Moravian home country of the composer.

■ Among the concerts, the Konzerthausgesellschaft dominated. It was enjoyable to note that concerts made up exclusively of contemporary music now fill the big hall even though no music festival is in progress. This would have been impossible a few years ago.

Michael Gielen conducted the Vienna Symphony in works by von Webern and Schoenberg, and also gave the world premiere of Theodor Berger's *La Parola* a short, witty piece, and Johann Nepomuk David's Symphony Brevis, a bit academic but interesting work. The very unapproachable Piano Concerto by Schoenberg, with Alfred Brendel as soloist, had a sensational success. Shortly before this performance, the orchestra had played this same work in Warsaw just at the time when Gomulka returned to the government, a secession also with regard to music from Moscow. Paul Sacher gave the Vienna premieres of a few earlier but, in Vienna, unknown works: "Cris du Monde" by Honegger (written in 1931), which scarcely warrants revival, and "Babal," a cantata by Stravinsky. Stravinsky's own appearance had to be cancelled because of his illness, but his son Soulima, who looks like a miniature edition of papa, gave a piano recital. For *Petrouchka*, with which he closed the program, his power was insufficient. A premiere for Vienna also was "The Miraculous Mandarin" by Bartok, conducted by the 26-year-old Lorin Maazel with a sort of grotesque imitation of Karajan (closed eyes, pretended trance, etc.). Some people in Vienna say that Maazel is going to be a second Karajan, if not more. I agree with them, when I consider the youth of this promising talent.

Friedrich Gulda and his own Chamber Orchestra gave a fine concert and among other works played Mozart's C Major Piano Concerto and a Concerto by Johann Christian Bach. The spirit of genuine classical music making hovers over these concerts. Finally, I want to mention the concert conducted by Lovro von Matacic, a Yugoslav conductor who is very much in demand in Germany. Ricardo Odnoposoff, now Professor at the Vienna Music Academy, promoted the *oeuvre* of Sibelius by playing that composer's almost unknown Violin Concerto so inspiringly that it became a tremendous success. DR. ERICH JANTSCH

BERLIN

■ During recent weeks Berlin has witnessed three opera premieres of special interest. The Staatsoper staged a new production of Strauss' *The Woman Without a Shadow*. Any opera as complex as this rarely receives a completely satisfactory performance, and the Staatsoper's production was no exception. Among its less successful features must be reckoned the somewhat clumsy direction and the scarcely atmospheric decors. On the other hand Franz Konwitschny's full-blooded reading of the score, the extraordinarily beautiful playing of the Staatskapelle and Christel Goltz' stunning interpretation of the Dyer's Wife would be enthusiastically applauded by every opera public in the world. Unfortunately the vocal standard was on the whole rather mediocre, so that the final impression was one of a gigantic work realized with insufficient means. If any further proof was needed that the Staatsoper lacks any really first-class singers, another recent premiere, that of *Walkuere*, supplied it in abundance. This night certainly marks one of the lowest points of Berlin's operatic history.

■ A few weeks later the Stadtische Oper followed this most ambitious of all Strauss' operas with what is actually his last work for the stage: the musical conversation piece *Capriccio*. This opera about an opera is certainly not to everybody's taste; it needs a public of musical gourmets rather than the bread-and-butter opera-goer. Astonishingly enough, the visitors at the Stadtische Oper showed themselves wonderfully entertained, but then Wolf Volker's direction aimed for a more broad-humored, somewhat Prussian approach, which was also emphasized in a stylistically ill-suited set and some awkward costumes. If that over-cultivated Parisian late 18th-century finesse was missed in the production, it was not much realized in the musical reading either. Richard Kraus was the conductor, and though he occasionally conjured up some magical orchestral playing, his whole conception lacked a certain subtlety, and the singers were left too much to themselves. But at least there was some singing of the finest order. Elisabeth Grummer's angelic soprano outdid itself in producing creamy-golden tones of sheer luxury, so that one willingly abandoned one's critical consciousness for the pleasure of yielding to this ocean of pure beauty. And Ernst Haefliger was magnificent as the enamored composer. His tenor has acquired a new lightness and smoothness, which together with a now greater flexibility, single him out among his German colleagues. He is now the most Italianate lyric tenor before the German public. Josef Greindl was Laroche, the indefatigable theatre director: earthly, robust and yet of a warmhearted sensitivity.

Also at the Stadtische Oper: a new production of *Un Ballo in Maschera*, Italian opera performed in a way we had quite forgotten since the Scala guest-performances of *Lucia di Lammermoor*. No words are to be wasted on the conventional direction of Carl Ebert and Casper Neher's hodge-podge decors. It was music that reigned this

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Thomas
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DOROTHY
Warenskjold
Soprano

night. I have never thought very highly of Wolfgang Sawallisch either as a concert- or an opera-conductor; in fact, I thought that he was vastly overrated by German critics. But now I doubt whether I will ever hear a more Verdian Verdi from another German conductor. What a passionate fierceness, what a marvel of precision, what a wealth of newly discovered riches! Under his baton the orchestra of the Stadtische sounded polished as never before. And such ensemble singing! Rarely has there been a musically more finished interpretation of Amelia than the one by Leonie Rysanek. And has Renato ever been sung by a more beautiful voice, with more dramatic intelligence than by Dietrich Fischer-Dieskau? Sawallisch, Rysanek, and Fischer-Dieskau were the stars of the evening. This was opera of truly international standard. In any other performance the singers of the remaining roles would have been cheered unequivocally; measured against Rysanek and Fischer-Dieskau, they inevitably come in for some criticism. However, there is much to be praised in Irene Dalis' highly original study of Ulrica, in Lisa Otto's enchantingly boyish Oscar, and Sandor Konya's deeply moving Riccardo. The enthusiasm of the conductor and the soloists obviously infected the chorus, too, which exhibited some *pp* effects that seemed formerly quite beyond the limits of this unit. If the promised new *La Traviata* becomes as exciting an event, Berlin need not fear any comparison with the leading opera houses of the world. HORST KOEGLER

PARIS

■ The Opera Comique revived with great success *The Marriage of Figaro*. This production, following on the heels of those at Salzburg and Aix-en-Provence, did honor to our second lyric stage and almost succeeded in achieving the same level. The interpretation was remarkable. Regine Crispin, usually heard in Wagnerian roles, has nevertheless a voice of enough subtlety and discipline to cope successfully with the exigencies of the role of the Countess. Less striking but ideally cast was Jacqueline Brumaire as an exquisite Suzanne, and if Martha Angelici is not physically an ideal Cherubino, her vocal delivery made up completely for this shortcoming. The dark voice and tragic mien of Giovanetti dramatized the role of Figaro and evoked, advantageously, Beaumarchais more than Mozart. Michel Roux sang nobly the Count, and Giraudeau as Basilio proved to be an astonishing comedian. In this respect he stood alone and one regretted that instead of the recitatives, which exist in an excellent French translation, the text of the comedy was interpolated, which slowed down the action. Singers, not used to speaking on stage, generally do so badly. At the conductor's desk, Jean Fournet, first conductor of the Opera Comique, played up the tragic elements of the opera, which are not really in Mozart's score. Nevertheless, the voices were never covered, and the execution of the orchestra was always tasteful. The beautiful settings and costumes, entirely new, were by M. Cochet.

■ In the course of the meritorious effort to de-centralize the arts, the ministerial office of Arts and Letters has generously opened the doors of the great provincial theatres to dramatic compositions which would be difficult to perform in Paris. Thus, the Opera in Strasbourg mounted *Hecuba*, a lyric tragedy by Moreux with music by Jean Martinon (which I wrote about on the occasion of its premiere with the National Orchestra on the Radio). Unfortunately, though the music of Martinon was marked by crudely colored qualifications and dramatic impact, the subject is so static that it is entirely unable to catch on in the theatre, and this despite the valiant efforts of Jacqueline Lucazeau of the Paris Opera and the magnificent conducting of Ernest Bour. But in Marseille, a triptych of opera buffas, which included *Le Contrebasse* by Sauguet, was a complete success. Carefully prepared and mounted, these operas toured the principal cities of France and contributed in this way to the stature of the composers and the maintenance of operatic art throughout the country.

■ Now back to Paris, where the concert season is in full swing. A very fine evening "In Memoriam" was given at the Theatre des Champs Elysees by the National Orchestra, commemorating the first anniversary of the death of Arthur Honegger, under the direction of Tzipine. The program listed the last works of this lamented composer: the Concerto for Cello lyrically interpreted by Maurice Gendron, one of our finest cellists, and the Third and Fifth Symphonies (called "Liturgique" and "Di Tre Re").

The great symphonic societies have not yet presented novelties, with the exception of the premiere in Paris of a symphony by Haydn. Composed in London in 1791, it had never been played in Paris. I will restrict myself to mentioning the conductors and the soloists whose appearance seemed to me especially remarkable. At the helm of the Societe des Concerts du Conservatoire appeared Muenchinger, Joseph Keilberth, and Argenta, the latter enjoying a distinct success by reason of his temperament and exceptional mastery. Jean Casadesus played at these concerts the Ravel Piano Concerto in G Major with ravishing sensitivity. Monique Haas was fervently applauded for her rendition of Bartok's Third Piano Concerto. The Concerts Pasdeloup presented a festival of Italian Bel Canto with the assistance of Eugenia Ratti, an excellent soprano, Antonio Campo, and the tenor Alva under the baton of Catini. The preceding Saturday the youthful conductor Alain Lombard, 16 years of age, received an ovation for a Beethoven program which he led with precision, assurance, and warmth. He also proved that he knows how to accompany the Violin Concerto, which was played by Gerard Poulet, a remarkable violinist only 18 years old. At the Concerts Lamoureux, Yvonne Lefebure, the great French pianist, played Schumann with as much poesy and romantic feeling as authority and power under the direction of Jean Martinon.

■ It is to out-of-the-way organizations that we look for performances of new works. The chamber orchestra of the young Pierre Menet, who combines technical excellence with general ardor, gave the premiere of a Ballade for flute and orchestra by the Swiss composer Frank Martin, and the Concerto Grosso for strings and piano obbligato by Ernest Bloch, a work of dense construction and great emotional impact. The Concerts du Domaine Musical, organized by the daring composer Pierre Boulez under the patronage of the Company of J. L. Barrault-Madeleine Renaud, presented works by Stravinsky, first performed at the last Venice Festival: Variations on the Chorale "Vom Himmel hoch" and "Canticum Sacrum." The second had a great success. They were followed by the Second Cantata by Webern (Op. 31). The concerts of this organization are among the most interesting now being given in Paris.

Premieres also were offered by the violoncellist Dimitri Markevitch (Sonata for violoncello solo, in the form of an improvization, by Sauguet) and by the Guitar-duo Ida Presti-Al. Lagoya ("Elegy" by Daniel Lesur and an important and very beautiful Serenade for two guitars by Andre Jolivet).

I also want to stress the triumphant success enjoyed by the pianist Yvonne Lefebure in her recital which programed Bach, Beethoven, and Ravel at the Theatre des Champs Elysees, and that of the great Rubinstein, who filled the vast Palais Chaillot for a Chopin evening. SUZANNE DEMARQUEZ

Leinsdorf To Conduct Concertgebouw

Erich Leinsdorf, currently rehearsing Strauss' *Arabella* at the Metropolitan with Lisa Della Casa, Hilde Gueden, George London, and Ralph Herbert in leading roles, for Jan. 7 performance, has been engaged to conduct 11 concerts for the Concertgebouw in Amsterdam, Rotterdam, and The Hague in the latter half of January. Following his return on Feb. 7, he will conduct the Los Angeles Philharmonic.

Firkusny Leaves for European Tour

Pianist Rudolf Firkusny left on Dec. 17 for a two-month tour of Europe which comprises 27 orchestral and recital appearances.

HERE and THERE

■ The **Metropolitan Opera Guild** announced recently that nearly $29,000 accrued to the Metropolitan Opera Production Fund as the result of the Dec. 3rd "Lucia" performance starring **Maria Meneghini Callas** in the title role. **Langdon Van Norden,** President of the Guild, gave out the compilation of figures at the Guild luncheon attended the same day by over 1,400 Guild members and their guests. The first "Traviata" of the Met's current season, Feb. 21 with **Renata Tebaldi,** will be sponsored also by the Metropolitan Opera Guild. This will be a new production, staged by **Tyrone Guthrie** with sets by **Oliver Smith.**

■ Violinist **Michael Rabin,** playing a cross-country sold-out tour, appeared in Kansas City and took time out to visit with former president Harry Truman. We are not informed if they set up a series of violin-piano sonatas, but we did hear that both musicians had a fine time chatting over weather maps (tours maybe), aviation charts (how to get there the firstest), and their favorite composers. They agree, we are told, on Mozart and Beethoven, sure winners in any election or program. Said Michael of Harry, "He's a regular fellow!" Might we suggest a Fantasy Impromptu on the theme "I'm Just Wild About Harry" — or is that tune out of the repertory?

■ "Eugene Onegin," the Tchaikovsky opus which has not been heard since the 1920-21 season at the Metropolitan Opera, will open the 1957-58 series Oct. 28. The opera will be in English and will present an All-American cast: **George London** as the gallant of the title, **Lucine Amara, Rosalind Elias, Richard Tucker,** and **Georgio Tozzi.** The conductor announced is **Dimitri Mitropoulos,** and the release states that **Peter Brook** is being "sought" as stage director. Mr. Brook is known to fame here as the stage director of the "Faust" revival in 1953 — which had, according to some cash customers, its idiosyncrasies. It will be difficult ever to forget the top-hatted Mephistofeles pacing circles inside a supposedly sacrosanct edifice. Well, the music will be gorgeous, though the impact of the tale is debatable and covers a 26-year period. (Time to grow up, maybe?)

■ The Theatre de la Cite Universitaire in Paris was the scene of a distinguished assembly greeting the **After Dinner Opera Company** on the occasion of the two guest appearances of the group. **Francis Poulenc** offered congratulations; **Henri Sauguet** promised a new opera written especially for the company; **Alice Toklas,** famous for books and other things, including the promotion of the Gertrude Stein fame and a recipe for hashish fudge, commended and advised. "You are wonderful, wonderful people!" she said. In their European tour the After Dinner Opera Company has won many plaudits, mostly sweet, some sweetly sour as that of the gentleman who, in print, approved their "unassuming charm," stating that many American artists held a somewhat inflated idea of their country's attainments. (Not inflated, say we. Just compare standard programs, for instance, on both sides of the ocean.)

■ The **National Association of Teachers of Singing** have a theme song this month that hasn't been heard around here in some years—"Off to Buffalo." We haven't been told if they are practicing the quick step that goes with the tune. Anyhow, the energetic group will hold its annual Convention Jan. 29-Feb. 1 in the upstate area. (No honeymooners need apply; Niagara Falls will be filled with visiting instructors in the artistry of song.) The convention will get off to a tuneful start with the Buffalo Opera Workshop production of Donizetti's "The Bell" directed by Herbert Beattie, and will continue with a varied list of study and discussion sessions under expert guidance. Eminent instructors and artists will appear on the speech and song programs. Clifford R. Toren is the current president and will be assisted by his regional presidents and officials representing a cross-section of vocal work in America.

Eminent composer CHARLES HAUBIEL *and his wife in front of Milan Cathedral during a recent tour of Europe. In Hamburg he attended performances of two of his works—"Portraits" and "Pioneers"—by the Pro Musica Orchestra.*

Pianist EUGENE LIST *shows ground hostess* GRACE GENOVASI *the "Tambura," a musical instrument he found during his tour of India.*

JENNIE TOUREL *will be on hand at the next Aspen Festival and Music School to conduct master classes on song interpretation and to give a limited number of private lessons.*

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SCHOOL NEWS

By GID W. WALDROP

Fred Smith Forced To Resign

Fred Smith, Administrator of the College-Conservatory of Music in Cincinnati, submitted his resignation to the Board of Trustees on Dec. 11, effective Dec. 20. The board accepted the resignation. In a letter to Walter Schmidt, president of the school, Smith said that he felt his decision "would be best for the school and for Cincinnati."

The action followed a meeting of some 500 students and about 40 faculty members, at which they unanimously adopted a resolution directed to the trustees demanding Smith's resignation or dismissal. Grievances against Smith had been presented to the board by a special four-member student committee.

Constantine Soriano, of the student committee, charged Smith with having used "coercion and intimidation to pit student against student, faculty member against faculty member, in order to satiate his appetite for complete control and dominance." The nature of the specific charges, however, was not divulged. In an exclusive statement to *The Cincinnati Enquirer*, Mr. Smith said, "I think it would be superfluous to enter into any discussion or controversy at this time. It seems to me that all that I have done for the College-Conservatory of Music during the past 15 years should speak for itself."

Arved Kurtz and Pupils Heard in Free Concert

Arved Kurtz, violinist, gave a concert, free to the public, with a chamber orchestra conducted by Wilfrid Pelletier at Hunter College Playhouse on Tuesday evening, November 20. He presented two of his pupils, Marilyn Dubow and Glenda Williamson, as soloists with him in concertos by Vivaldi and Bach, and he performed also a Mozart concerto.

The concert was made possible in part by a grant from the Music Performance Trust Funds of the Recording Industries obtained by the cooperation of Local 802, American Federation of Musicians.

Arved Kurtz, director for a decade of the New York College of Music, is also on the faculty of the School of General Studies, Hunter College. Marilyn Dubow, 14-year-old violinist, appeared with Mr. Pelletier earlier as soloist in New York Philharmonic-Symphony and Montreal Symphony youth concerts. She has been heard more recently as soloist on the Bell Telephone Hour broadcast and at the Lewisohn Stadium in New York. Glenda Williamson played under Mr. Pelletier last season when she was one of 15 students seated with Philharmonic-Symphony players at a Carnegie Hall youth concert.

The program was as follows: Concerto for two solo violins and strings by Vivaldi, Concerto for two solo violins and strings by Bach, and the Concerto for violin and orchestra in D Major (K. 218) by Mozart.

Wilson College's three-day Festival of Renaissance and Baroque Music and Art drew visitors from a wide area to the campus of women's liberal arts college in Chambersburg, Pa. in November. Participants shown here (l to r): DR. EMANUEL WINTERNITZ, *curator of musical collections, Metropolitan Museum of Art;* DR. JOSEPHINE HARRIS, *chairman of Wilson's department of fine arts;* JAMES C. THOMSON, *chairman of Wilson's department of music;* MISS GENNIFER PEARSON, *violinist and Wilson College junior;* ROBERT ALEXANDER *of the faculty of the Henry Clay Frick department of fine Arts, U. of Pittsburgh;* DR. GARRETT MATTINGLY *of the history department of Columbia U.;* RALPH KIRKPATRICK, *harpsichordist;* DR. GUSTAVE REESE, *musicologist, N.Y.U.; and* MISS GAY HOLTHAUS, *violinist and Wilson College senior.*

The Farwell Award for 1957

The committee of The Farwell Award of the Musicians Club of Women has announced that the 1957 preliminary auditions will be held in the club studios in the Fine Arts Bldg., Chicago. Three scholarships of $350 each will be offered in Piano, Voice, and Orchestral Instruments. Auditions are as follows: Orchestral Instruments, Feb. 18; Piano, Feb. 25; Voice, Mar. 4 and 11. The final audition will be held on April 3 at 8:00 p.m. in Music Room 833, Fine Arts Bldg. Applications for entry in the competition must be postmarked on or before Feb. 1. All entries must be accompanied by the entrance fee of $5 and mailed to the office of the Musicians Club of Women, 601 Fine Arts Blvd., 410 S. Michigan Ave., Chicago.

Orchestral Symposium at University of Redlands

A January 15 deadline has been set for the submitting of compositions for the second annual orchestral symposium at the University of Redlands. The symposium will introduce works by American composers not previously performed or published. Last year the symposium included premiere performances of eight works.

Dr. Wayne R. Bohrnstedt, associate professor of composition, heads a judging committee for the works, which may be any type of orchestral composition, including overtures, symphonies and concertos.

The symposium is the only one of its kind on the West Coast, and one of very few in the country operating on a large scale. Rehearsed performances of works accepted will be given on March 30th.

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Boston Conservatory Plans Varied Season

The Boston Conservatory of Music has planned an exceptionally active and stimulating program of events for the current season. Enrollment is high, with a large freshman class, which numbers among its members students of promising talent in various fields of the arts. Events to date include: Several student recitals, a violin recital by the young artist student Willy Haroutounian, A Drama Department production of Shakespeare's *Twelfth Night*, an Orchestral concert with Rouben Gregorian as conductor and Frank Kneisel as soloist in Mendelssohn's E Minor Concerto, and productions by the Dance Department.

MRS. THEODORE S. BEHRE (*left*), *sister of the late Olin Downes, music editor of* The New York Times, *unveils a plaque dedicating his music collection, purchased by Florida State U.* MRS. DOWNES (*center*), *widow of the critic, and* MRS. OLGA KOUSSEVITSKY, widow of *late* SERGE KOUSSEVITSKY, *attended the ceremonies in the music library on the Tallahassee campus.*

Rene Frank Symphony Premiered at U. of Indiana

The first performance of a Passion Symphony by Rene Frank, a native of Alsace and now a resident of the U. S., aroused extraordinary interest. The composer was born in 1910 in Mulhouse. He started his studies with Hermann Reutter and Wolfgang Fortner and between 1939 and 1947 he lived in Japan. Following that he studied composition with Bernhard Heiden at the University of Indiana.

As a result of a religious revelation in the spirit of St. Paul's teachings which he experienced in Japan, his creative powers gained new depth. This experience led to a series of religious tone poems, of which "Five Psalms" for tenor and orchestra and a cantata, "The Spite of Michal" (for which he was awarded the Bloch Prize), were performed in Indianapolis in 1954. For his Passion Symphony, performed in Bloomington, Rene Frank received his doctor's degree in composition.

The Passion Symphony is in three movements titled "Gethsemane," "Jerusalem," and "Golgotha." It is not so much program music but rather expressionistic music in the spirit of the Baroque with tone symbols. Frank is an excellent musician with an unusual mastery of the craft of thematic organization and of orchestration. This very taxing half-hour composition left a very deep impression and received the great applause it deserves. Frank's music has a strong affinity with Hindemith's.

PAUL NETTL

Juilliard Dance Theater To Present Humphrey Works

"Descent into the Dream," a new work choreographed by Doris Humphrey to the "Recreation Concertante" of Goffredo Petrassi, will receive its first performances by the Juilliard Dance Theater on Jan. 11 and 12 in the Juilliard Concert Hall. The occasion will be a double premiere since it will provide the first hearing of Petrassi's score in this country.

The program will also include "Dawn in New York," by Doris Humphrey to Hunter Johnson's Concerto for Piano and Chamber Orchestra, a work commissioned by the Juilliard Musical Foundation and first performed on April 20, 1956, as part of Juilliard School's Fiftieth Anniversary Festival. A revival of Miss Humphrey's "Life of the Bee" to Hindemith's Kammermusik No. 1 will complete the program. The orchestra will be conducted by Frederick Prausnitz, and Joseph Bloch will appear as piano soloist in the Johnson Concerto. Proceeds from the performances will be donated to the Dance Scholarship Fund of Juilliard School of Music.

The Juilliard Dance Theater, a repertory company sponsored by the School, was founded in 1955 and is directed by Doris Humphrey. The Company seeks to provide opportunities for young dancers on the professional level and to serve as an outlet for the creation and performance of new choreographic works.

Cornell College Presents 52nd "Messiah" Performance

The Cornell Oratorio Society of about 150 voices, with an orchestra of 55 (V. Earle Copes at the organ; Dr. Paul Beckhelm, director of the Cornell Conservatory, as conductor), presented their 52nd annual performance of Handel's "Messiah" on Dec. 9 in King Memorial Chapel. The Orchestra was trained by Mr. Robert Cantrick, and Miss Anne Kish of the faculty was concertmaster.

Continuing the practice started last year, a number of unfamiliar portions of the work were included besides those that are traditional favorites. The solosists were Marilyn Powell, soprano; Patricia Fraher, contralto; Charles Curtis, tenor; and Robert Speaker, bass.

Violin, Viola & Violoncello Guild Elects New Officers

New officers of the Violin, Viola and Violoncello Teachers Guild, Inc. are as follows: *President*, Blanche Schwarz Levy; *Vice Presidents*, Alfred Troemel, Samuel Applebaum, Jennings Butterfield, Frank E. Cirillo, Arved Kurtz; *Treasurer*, Margaret Pardee; *Recording Secretary*, Emily Franz; *Corresponding Secretary*, Gladys Couth Hodges; *Membership Secretary*, Mary Gale Hafford. Offices of the Guild are at 33 West 81st Street, New York 24, N. Y.

STUDIO NOTES

■ A brilliant recital was played before the Brooklyn Music Teachers Guild on Nov. 15 when Rose Raymond, pianist, and Editha Braham, violinist, combined talents in a program commemorating the one hundredth anniversary year of the death of Robert Schumann. The two violin and piano sonatas heard on this program were played over Station WFUV of Fordham University with a third Schumann Sonata added on Nov. 11th.

■ The Rossini Opera Workshop has scheduled several showcase performances at The Little Theatre on West 63rd St. Opening Oct. 28th with scenes from *La Traviata*, *Cavalleria Rusticana*, *Rigoletto*, and *Tosca*, the second program was given Dec. 2nd, offering again four one-act scenes with costumes and action. The colorful and instructive performances will continue after the holidays. Jan. 27th lists *La Boheme*; another opera (the title to be announced later) will be given on March 3rd; and the interesting "Evening at the Opera" on April 7th will feature excerpts from *La Forza del Destino*, *Butterfly*, *Lucia*, *Il Trovatore*, *Manon*, and several other standard operas fully staged. The performances are held at 8:30 p.m.

■ Florence Russell, President of the Los Angeles chapter of the National Association of Teachers of Singing, has announced a continuation of the series of programs starring members of the chapter and revolving around the title "The History of the Singing Art." Mrs. Russell has prepared the program with Mme. Nelle Gothold, chairman, in charge. Soprano Patricia Baker, daughter of Mrs. Russell and teacher in the Russell Studios, recently presented her class in two performances of *Cosi fan tutte*. In the cast were Eduardo Angulo, tenor, Joseph Baker, baritone, with Frances Russell as Dorabella. Jean Preston, who understudied a *Butterfly* performance in Salt Lake City, will sing there in Honneger's *Jeanne d'Arc*, Maurice Abravenel conducting. The new album "It's About Time" lists Ruth Olay, an artist pupil from the Florence Russell Studios.

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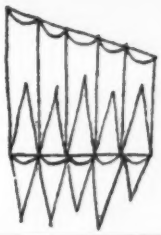

GENERAL REVIEWS

Frederick Werlé

Orchestral Scores

ALEXANDER TCHEREPNIN: Symphony No. 3, Opus 83. Alexander Tcherepnin is undoubtedly one of the most distinguished composers of our day. His large list of compositions cover all forms, both instrumental and vocal, published by no less than 26 leading publishers both in Europe and the United States. Add to this, his outstanding achievements as a pianist, lecturer and teacher, and one can append to such a career a single word — prolific! The Third Symphony was first performed in 1955 by Fabien Sevitzky in Indianapolis and New York. Scored for large orchestra, the four movements take approximately 28 minutes to play. The work abounds in many novel ideas, is colorful in its orchestration, pleasing in its melodic content, and energetic in its rhythmic patterns. In short, it is a work of outstanding importance and one that should be heard more often. The score is published by *Alec Templeton Inc.*, who also publish the same composer's "The Lost Flute," for Narrator and Orchestra. For this work Tcherepnin selected the texts from Chinese poems translated by Gertrude Joerissen. It was commissioned by, and dedicated to Thor Johnson, who conducted the world premiere in August 1954 with the composer's wife, Hsien Ming Tcherepnin, as narrator. During his extensive concert tours in China and Japan, the composer had an opportunity to make a careful study of the music of the Orient. "The Lost Flute" is a highly original work, skillfully scored and extremely effective. In addition to the complete orchestral version, the composer has arranged it for Narrator, Piano, and Percussion. Only one percussion player is necessary, although he is required to play timpani, wooden bells, wood blocks, triangle, cymbals, tam-tam, chimes, xylophone, and bass drum — a busy part, to say the least! The selected poems are in six groups with interludes narrated without music. This condensed version sells for $2.50; the orchestral version is available on rental from the publishers.

ELIE SIEGMEISTER: Divertimento for Orchestra. This versatile American composer has a number of works to his credit including film scores, many of which reveal a distinct American flavor. Written as an entertainment piece, the Divertimento has an immediate audience appeal. It is frankly melodic and straightforward in idiom throughout its four movements, marked Quiet, Sassy, Easy, and Rowdy. The work is cleverly scored with woodwinds and brass in pairs, plus strings and percussion. Published by *Alec Templeton Inc.*

Instrumental Duos

LOUIS MENNINI: Sonatina for Violoncello and Piano. This short but impressive work was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress and is dedicated to the memory of Natalie Koussevitzky. It is an altogether exceptional work, very melodic in the first two movements with strongly defined rhythm in the final movement. Two short cadenza-like sections, first in single notes and then in double stops, appear in the opening movement. The work is well written for both instruments and deserves a high place in the standard repertoire of American compositions. Published by *Boosey & Hawkes.* Price $2.

HAROLD SHAPERO: Sonata for C Trumpet and Piano. Since the number of first-class solo works for brass instruments is small, trumpet players should be pleased to find this gifted young American composer turning his efforts to an outstanding Sonata for Trumpet and Piano. The first movement, marked Slow, is broadly sustained while the second movement, Fast, is marked by strong rhythmic drive. The Sonata, composed in 1940, has just been published by *Southern Music Publishing Co. Inc.* Price $1.85.

"New" Haydn Concerto

JOSEPH HAYDN: Piano Concerto in C. It is a surprising fact that among the 20 piano concertos listed in the complete works of Franz Joseph Haydn, only two, or possibly three, have been published, and of these, only the one in D Major has attained any degree of popularity. The publishers, therefore, are to be congratulated for publishing for the first time, Haydn's Concerto in C. The full title of the manuscript discovered in the Berlin State Library, is "Concerto in C per Il Clavicembalo, Violini 2, Corni 2 ad lib., Con Basso, Par Monsieur Joseph Hayden." The editor, Gertrud Wertheim, has adhered faithfully to Haydn's original text, and in the first movement a short cadenza has been added. There are three short movements: Allegro, a Menuet with Trio, and an Allegro for the finale. The entire work lasts only 11 minutes and is easier than the more familiar Concerto in D Major. For this reason, piano teachers will find the work most useful for the young student since the concerto repertoire is very limited in the earlier grades. It is a graceful and charming little work and it is hoped that the publishers may issue other works of Haydn in this form. Published by *Boosey & Hawkes* in a two-piano reduction by John Andrewes. Price $1.25.

Piano Teaching Albums

HERITAGE MUSIC PUBLICATIONS, INC., New York, N. Y. has issued four volumes of piano pieces in the earlier grades edited by Cecily Lambert entitled "The Little Treasury of Recital Classics." Original compositions by Bach, Beethoven, and Brahms are included as well as such contemporary composers as Bartok and Prokofieff. The material is carefully chosen and graded and the price is only fifty cents for each volume.

SACRED - SECULAR - ORGAN

Leon Carson

DECK THYSELF, O MY SOUL, George Powers. The H. W. Gray Co. Inc. (Agents for Novello and Co., London), N. Y. $ .22

An *a cappella* anthem of very considerable merit for 4-part (SATB) mixed chorus. Text from Johann Franck (1649); translation, Catherine Winkworth (1863). Rehearsal accomp. Opens with soprano and alto unison voices, followed by tenor and bass unison, and continues with full chorus. Musically substantial and reverent in feeling. Vocal range and tessitura easy for all parts. Suitable for general and communion use. 10 pages.

TE DEUM HAMPTONIENSIS, Charles Cleall. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $ .25

The music of this 4-part (SATB) anthem for mixed choir has been suitably set to the liturgical text "We praise thee, O Lord, we acknowledge Thee to be the Lord, etc." Organ accomp. Dignified in its setting, the anthem can be sung either by large (preferable) or small well-trained choir. Voice range and tessitura normal throughout. Suitable for general use. 12 pages.

JESU, PRICELESS TREASURE, J. S. Bach. Summy Publishing Co., Chicago, Ill. $ .20

A fine motet for treble voices (SSA) from Bach's "Jesu, Meine Freude," based on choral by J. Crueger; text by J. Franck (1653); transl. by Catherine Winkworth (1863). The movement is slow and calls for sustained singing. Accomp. is provided, to be used *ad. lib.* Range and tessitura generally normal; requires good, low alto voices to be effective. Suitable for general use. 3 pages. Perf. time: approx. 2:15.

O, LORD SUPPORT US, Robert Wilson Hays. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $ .20

A reasonably short anthem for 4-part (SATB) mixed voices, sung *a cappella*. Accomp. for rehearsal. Text by John Henry Newman. The music is not difficult and has strength, is rhythmic and enhances the text well. Suitable for average choir. Normal vocal range and tessitura. 5 pages.

THE LORD IS MY SHEPHERD, Norman Lockwood. Mercury Publishing Corp., N. Y. $ .25

An appealing setting of music to the words of the 23rd Psalm, for use by 2-part (men and women) mixed choir, with organ accomp. A serious composition musically and at the same time melodious in form and style. Voice range and tessitura easy. Suitable for general use or communion service.

O THOU NOT MADE WITH HANDS, W. K. Stanton. Boosey & Hawkes, N. Y. $ .20

An interesting anthem for 4-part (SATB) mixed voices, set to the unusual text of F. T. Palmgrave (1824-97). Organ accomp. Dignified and rhythmic in feeling and effective for general service use. A portion of the anthem to be sung in general unison, also by the soprano section in unison, and a small portion with full chorus. Voice range and tessitura normal. 4 pages.

ORGAN

A TREASURY OF SHORTER ORGAN CLASSICS, Ed. by E. Power Biggs. Mercury Music Corp., N. Y. $2.

Here is an excellent collection of short organ classics including compositions by Purcell, Richard Coeur de Lion, Ludwig Krebs, Mozart, Eberlin, Soler, Marcello, Selby, Balbastre, and Campra. There is a page of interesting annotations on the composers. For the shorter works in the organist's repertory, this collection fills an urgent need. 31 pages of music.

HOMAGE TO PEROTIN, Myron J. Roberts. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $ .75

A splendid piece of organ music composed in honor of Magister Perontinus Magnus, the 11th-12th-century music director at Notre Dame, Paris. The music, not too difficult, is sincere in feeling and substantial in structure, and gives full play to capable execution on the average instrument. 7 pages.

DOMINE DEUS, Antonio Vivaldi. The H. W. Gray Co., Inc. (Agents for Novello & Co., London), N. Y. $ .75

An interesting organ arrangement of considerable appeal, of the original soprano solo from Vivaldi's "Gloria Mass," by Charles Black. Its successful execution requires a well-trained organist's flexible console technique. The music is expressive and melodious, and the work is suitable for concert and service. Well marked for interpretative purposes. 5 pages.

SECULAR

LULLABY, Enzo Pascarella. G. Ricordi & Co., N. Y. $ .20

This is a splendid arrangement by J. Furgiuele of the Pascarella music for 4-part (SATB) mixed chorus, with an English transl. by James J. Wills. Piano accomp. The melody and general musical structure are simple and quiet in feeling. The last two pages and the conclusion are given over to humming effects by the four parts. Easy range and tessitura. 7 pages.

THE PRISONER, Bela Bartok. Boosey & Hawkes, N. Y. City. $ .20

A new edition, with revised English text by Nancy Bush and German words by R. St. Hoffmann, of the old Hungarian folksong, arranged for SSAATTBB. Sung *a cappella*; rehearsal accomp. The music itself, which is rather fast moving and subject to frequent rubato, is not simple, and to be highly effective requires skillful singing. Divided parts. Vocal range and tessitura generally normal. 7 pages.

WHEN TO HER LUTE CORINNA SINGS, Albert Harris. Mercury Music Corp., N. Y. $ .20

A charming composition for 4-part (SATB) choral body. The music has a delightful air of delicacy and graciousness about it, set as it is to the quaint text of Thomas Campion (1567-1620). The various parts pick up intermittently the sounds "bom, bom, bom," in imitation of the plucked staccato quality of the lute. Sung *a capella*; piano accomp. for rehearsal. Requires delicate and flexible vocal execution and musical imagination on the part of the singers. Normal vocal range and tessitura. 7 pages.

"WHEN PURPLE MORNING . . ."

(Continued from page 11)

Henry and Charles, collaborated in editing an exhaustive book of favorite hymns. Called *The Plymouth Hymnal*, it is considered the first of the Gospel hymnals. In the book's introduction, Henry Ward Beecher stated discernedly, "A hymn is a lyrical discourse to the feelings."

Harriet gladly allowed her brothers to include some of her hymns in their collection. The devotional words of *Resting in God* were thus first brought to the public's attention. Two other hymns of Harriet's, *Abiding in Jesus* and *Peace*, were also published in this book. Harriet's hymns have been found to be especially valuable for small groups of worshipers. The power and suggestion implicit in the verses make them ideal for private meditation.

In 1867, a poem of Harriet's, called *Christ Knocking*, appeared in a collection of *Religious Poems*. The words were later adapted for use as a popular hymn.

From 1852 to 1864 Calvin Stowe was on the faculty of the Andover Theological Seminary in Massachusetts. Following this tenure, Calvin was suddenly stricken with Bright's disease and for two years he lingered on as an invalid. Harriet watched helplessly as her husband's health deteriorated. At sunset on August 6, 1886, Calvin Stowe died. The last words on his lips were, "Peace with God!"

Her beloved husband's death was a particularly painful experience for Harriet. Afterwards she wrote less and less and crept aimlessly about her silent home. Only music and her deep faith comforted and sustained her.

On February 5, 1893, she penned a letter to her old friend, Oliver Wendell Holmes, in which she described her fondness for music. "I could not have too much of it and I never do have as much as I should like. The street bands, even organs, give me great pleasure, but especially the singing and playing of my kind friends, who are willing to gratify me in this respect." This was one of the last things she would ever write.

Three years later, in July 1896, she became bedridden. The nurse attending observed that near the end Harriet was smiling. The nurse leaned close to the dying woman and heard her say softly, "I love you"—as though these, her last words, were meant not only for the nurse, but for all humanity.

The funeral, on a cloudless July third, held at an Andover chapel, was attended by Harriet's friends and surviving family members. Her casket was strewn with green boughs and brier roses and at its center was an imposing wreath, a tribute from the Negroes of Boston. Across the wreath's band was imprinted, "From the Children of Uncle Tom."

The mourners stood around the open grave and tenderly sang the hymns that Harriet had always loved. Then Professor Egbert Smyth, a dear friend, repeated the words of Harriet's hymn, *Resting in God*: "So shall it be at last, in that bright morning, When the soul awaketh, and life's shadows flee. Oh, In that hour, fairer than daylight's dawning, Shall rise the glorious thought, I am with Thee."

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ When M. D. Calvocoressi died in 1944 he already had written, among many other things, two biographies of Mussorgsky. Now comes a third—*Modest Mussorgsky: His Life and Works* (Essential Books, Inc., 322 pp., $9.75). Calvocoressi had finished this manuscript in 1938, taking advantage of all the Mussorgsky research that had been appearing during the 1920s. The manuscript remained in Paris during the War. Not long ago it was turned over to Gerald Abraham, that fine British scholar, who saw it through the press. According to Abraham, editorial work on the present book was negligible; the manuscript was complete.

This is the definitive study in the English language of the great Russian composer. The American publishers have priced the book fairly high, though it does have illustrations and a large number of musical examples. The printing, however, is clear and the paper of good quality; and there is more about Mussorgsky here than in any other available source. Calvocoressi was not one of those impartial, objective biographers who was content merely to set forth the facts. He admired Mussorgsky and came out fighting for him. The book is part biography, part a musical study, with special emphasis on *Boris Godunov*. When it comes to *Boris*, Calvocoressi's contribution is extraordinarily thorough. He supplies a breakdown of the original work and its revision by the composer; he goes painstakingly into the problem of the Rimsky-Korsakoff adaptation (for adaptation it apparently is); he discusses the opera in relation to Medieval Russia as well as in relation to the Russia of Mussorgsky's day; and he offers many comments of a philosophical-esthetic nature on the concept of literalism in music.

Not that the other aspects of Mussorgsky's work are neglected. Calvocoressi presents a rounded picture, and he treats with great detail the unfinished operas, the songs and piano pieces, the choral and orchestral works. In short, this is a magnificent piece of scholarship. It is also very readable. What a shame that Calvocoressi died before he could write equally authoritative books on other members of the Russian school!

■ From Marc Pincherle, the noted French musicologist, comes *Corelli: His Life, His Music* (Norton, 236 pp., $4.00). Hubert E. M. Russell has made the translation from the French. As far as this department knows, there is no previous biography in English of Corelli, one of the major composers of the Italian baroque. Pincherle devotes the first 53 pages to biography; the rest of the book is a study of Corelli's music. A careful worker who likes to see things in black and white, Pincherle enthusiastically demolishes some of the apocryphal stories that have grown around the eminent violinist-composer. He has little faith in the previous standard biography (in Italian), that by Mario Rinaldi, and politely but firmly he punches holes in Rinaldi's researches. It may be that Pincherle's new book is more for the specialist than for the average music lover, and some of the analyses are rather technical. Yet a fine picture of the composer and his age are presented, and any intelligent listener—especially these days, when LP discs have brought large segments of Corelli's music into homes everywhere—should be happy to make the effort to read about this fine musician.

■ Another Norton book, with an introduction by Paul Henry Lang, brings together some *Essays on Music* (265 pp., $4.00) by the late musicologist, Alfred Einstein. It is a stimulating miscellany gathered from various sources, and the contributions date from 1911 to 1954. Here are the names of some of the essays: "Fictions That Have Shaped Musical History," "Early Concert Life." "Words and Music," "Opus I," "Opus Ultimum," "The Elizabethan Madrigal and *Musica Transalpina*," "Agosto Steffani" (we didn't know who he was, either), "Mozart and Shakespeare's *The Tempest*," "Mozart's *Adelaide* Concerto," and "Wagner and Ludwig II." Some of the material is a little rarefied, as is customary in collections of this sort; but most of it is eminently readable and some of it is actually fascinating. Put this book on your shelf next to the Tovey collections.

■ In effect a series of essays is a slim book named *Concerning Music* by Wilhelm Furtwaengler, translated from the German by L. J. Lawrence (Boosey and Hawkes, 96 pp.). The greater part of the book dates from 1937 and is in the form of question-and-answer interviews; the last chapter, written in 1947, is a discourse on modern music with special attention to 12-tone music. Furtwaengler, recently deceased, was a great conductor. As an esthetician he is open to question, though his book is interesting in that it gives a fine indication of how his mind worked. He talks in a typical 19th-century Teutonic way, with a mixture of platitude, common sense, and heavy philosophical idealism. There is quite a bit about Spiritual Experience, Nature, God and The Soul. He comes to the startling conclusion that 12-tone music is "biologically inferior." We'll leave others to fight *that* out.

■ MISCELLANY: Two hi-fi books, both stemming from *High Fidelity* magazine, are available. Charles Fowler's *High Fidelity* (McGraw-Hill, 310 pp., $4.95) is a sensible, logical introduction into the world of sound and phonograph equipment. Highly recommended. The *High Fidelity Record Annual* (Lippincott, 332 pp., $7.50), edited by Roland Gelatt, contains thousands of reviews that appeared in the magazine from July 1955 to July 1956. . . . An autobiography by the late Marguerite D'Alvarez (Harcourt, Brace, 313 pp., $5.00) is a chatty reminiscence, and a mighty sentimental one, of the noted contralto. . . . *The Growth of Music*, by H. C. Colles (Oxford, 164 plus 174 plus 210 pp., $7.00) contains all the three volumes of one of the most popular appreciation books ever written. It first came out some forty years ago, and Eric Blom has brought it up to date. . . . Hugo Leichtentritt's *Music of the Western Nations* (Harvard, 324 pp., $5.00) is a posthumous book, completed by Nicholas Slonimsky. It traces the growth of Western music, nation by nation. Unfortunately it is often little more than a catalogue of names, and very few stimulating ideas are present. . . . *A Textbook of European Musical Instruments*, by Francis W. Galpin (John de Graff, 256 pp., $5.00), is a handy little text on musical instruments used by the Western world. . . . The *Blue Book of Awards* (Marquis—Who's Who, 186 pp.) is a listing and explanation of awards granted in many fields of endeavor, music among them. Everything is present, from the Nobel prizes to the Silver Beaver Award of the Boy Scouts of America. . . . The Ars Musica Press has issued a thematic catalogue of the collected works of Brahms (187 pp., $7.50).

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